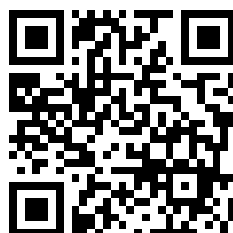
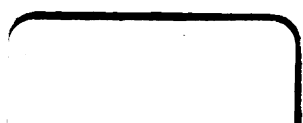

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PATRONIZED BY THE QUEEN.



No. 589.

Vol. 50.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1873.

PRICE ONE SHILLING.



"THE WORLD OF FASHION" contains five beautifully engraved and colored Plates of Fashion, from original designs made expressly for this work, one of these plates consisting of Millinery, Caps, Bonnets, &c.: one or two Full-sized Patterns of the most fashionable style, cut out on thin paper. The Letterpress contains full description of all the Costumes, Millinery, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Operas, Theatres, &c. &c.

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THE
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THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 589

JANUARY, 1873.

VOL. 50

Observations

ON LONDON AND PARISIAN FASHIONS.

The late unpropitious weather, has been very much against the display of the many beautiful and elegant Costumes that have been produced this season. We never remember to have seen such beautiful *Toilettes*, but the weather has been so unsettled that there has been little opportunity for their display: the only exception to this being the Evening Dresses. We hope that with the New Year, we shall have an entire change; a short season of dry frosty weather will be of immense benefit, and we shall soon forget 1872 with its rain and storms. This strange weather has however been nearly equally distributed throughout Europe, and we ought to be thankful that England has, in many respects, suffered less than other countries.

Though in England we have had very few bright days, Paris has been more favored in this respect, and this has enabled her to produce and to display many beautiful *Toilettes*. Our plates for this month represent those which have been the most approved by ladies eminent for their taste and fashion.

For outdoor Costume the *Polonaises*, as shown on the third figure of our 1st plate, are exceedingly fashionable: they are being trimmed with fur, and ornamented at the shoulders with rosettes of *passementerie*, tassels, and loops of cord.

Cords are now being much used for Trimmings.

Revers, of a different color to the dress, are still exceedingly fashionable, and we may say the same of velvet as a material for the under skirts.

Moderate *bouffants* are still fashionable, and we may say the same of trains.

We have given in our last few Numbers, all the fashionable styles for velvet Paletots and Mantles, and on figure 2 of the second plate of

our present Number, we have given a tight-fitting *Casaque*, which is considered very elegant, and especially suited to young ladies.

Sleeves are still worn large at wrists, but the kind most in favor is that finished by a *Mousquetaire* cuff.

As we are now arrived at the season for Balls and Evening parties, we have given two plates of Evening Costume.

Tabliers are still worn, but the *Tuniqué* style is meeting with great favor: these *Tuniques* are often worn with *revers* of a different color, as shown on our plates.

For Evening dress, *bouffants* are arranged according to taste, some large, some small. Trains also may be made of various lengths, according to taste or convenience.

Flowers are chiefly used for looping up the skirts.

Lace is used in great profusion.

The *Corsages* are sometimes worn with *ceintures*, but are oftener made with pointed waists at front, or with short *basques* like our full-sized pattern. The backs of evening dresses are made lower than we have seen for some time past; some carry this to the extreme.

For general ideas of the styles and trimmings, we beg to refer our readers to plates 3 and 4, as containing all the new ideas and best arrangements of color.

Sorties de Bal, are generally of the *Paletot-Mantelet* form: white trimmed with gold is very fashionable.

All the newest shapes and latest styles and colors of Bonnets and Hats, are given in plate 5. The manner in which the different shapes should be worn is now a matter of some importance, and is shown on plates 1 and 2 of this Number, and of our Number for December. The *Rabagas*, or new shape with turned up brim, should always be worn as shown by fig. 1 plate 1, or by fig. 2 plate 1, and fig 3 plate 2 of our December No. The manner of wearing the *Toque* form, is shown on our 2nd plate, fig. 2, while the high crowned Hats are placed on the head like fig. 3, plate 1.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the tight-fitting PRINCESSE BEATRICE CASAQUE, shown on the 2nd figure of our second plate. The pattern is given complete, and consists of back, side-piece, front, and sleeve: on the front we have indicated the places of buttons, and the large fish which is to be taken out to define the waist is marked by rows of pricking. The middle of back skirt is to be left open as far as the notch.

If a more economical style is preferred, this Veston may be made of cloth, edged round and trimmed with bands of velvet or braid and fancy buttons.

The second pattern is the EVENING DRESS BODY with short *basques*, forming double points in front of waist, and a small single point at the back, as shown on the 3rd figure of our 4th plate. We have given the back, side-piece, front and short sleeve. This pattern is for a lady measuring about 36 inches round the chest, but it can easily be made to suit a smaller size, by taking in a little at the seam under the arm, and also shortening the shoulder straps at the shoulder seam.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of pale mauve silk. The skirt is without trimming, and is *bouffante* at the back. The Paletot is of black velvet. It is edged by a band of sable, above which is a trimming of *passementerie* studded with jet beads. The upper portion is trimmed at the back, by two pointed *revers*, which start from the sides of neck, and meet at about a third from the top, where they are joined by two other and much deeper *revers* which are reversed in position, and meet at the bottom of the garment: these are edged by a frill of broader lace headed by gimp. Starting from under the first named *revers*, and falling over the latter, are two bows with short ends, of black *moiré* ribbon, two similar ends appearing below the edge of the Paletot. *Chapeau Rabagas* of black velvet, trimmed by black velvet ribbon, lace, and a white ostrich feather.

This Costume is from the MAISON DIEU LA FAIT, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress a *deux jupes* composed of two shades of bronze green silk. The under skirt is of the dark shade, is cut with a train of moderate length, and falls in fixed pleats which start from the waist. The upper-skirt is of the light shade of green. The front is round and is edged by fringe. The sides are caught up, causing the front to fall in folds, while the back forms a *bouffant* having pleats arranged horizontally. The *bouffant* is crossed in the centre by a large puff of the dark green silk, starting from a small piece lined with the light silk, and forming spiral folds at the back of waist.

From under the puff start two long tabs, one of the dark and the other of the light green, edged by fringe of the dark color. The *corsage* is of dark green silk, it has *basques* open in front and at the back, and is trimmed round the neck by three *biais* bands of the light silk overlapping each other. At the back are two small bows of dark silk, with short fringed ends of the light green. The front is trimmed by three similar groups of bows and ends placed on the opening. The sleeves are terminated at the wrists by frills of the light color, surmounted by frills of the dark green, having above them *biais* bands like those at the neck, and each finished by small bows and ends like those already described.

This elegant Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress of black velvet. The bottom of skirt is trimmed by a broad flounce headed by a pleated *bouillon*, having above it, a narrow upright frill. Tight-fitting Polonaise of light brown Vignolle. The front is closed by large buttons, and the bottom edge is trimmed by a band of sable, which is continued up each side of front opening (at a little distance from it) and is carried round the neck. The skirt is caught up at the sides, and is *bouffante* at back. At the front of each armhole and on each sleeve is a rosette of *passementerie*, and from each front rosette start cords terminated by tassels. From the same points start festoons of cord, which are attached to the rosettes on the top of the sleeves and from thence are carried in festoons across the back. The sleeves have *mousquetaire* cuffs, trimmed by sable. Green felt hat, trimmed by velvet and feathers.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress a *deux jupes* of pale blue poplin. The under skirt is without trimming: the bottom of upper-skirt is trimmed by blue and black twisted silk cord, arranged to form festoons, between each of which is a knot of the cord, terminated by two tassels. A second row of cord is carried across each festoon, near the bottom. The Paletot is of black velvet. It crosses over on the chest, and is fastened by two rows of large gimp buttons, three in each row. The bottom is trimmed by six *biais* bands of black silk, surmounted by a band of gimp. The sleeves are similarly trimmed, and there is a square-shaped turned-down collar, trimmed by three *biais* bands of silk, surmounted by the gimp.

This Costume is from the MAISON CHARAVEL, Rue de Richelieu.

PROMENADE COSTUME.

Fig. 2.—Dress a *deux jupes* of brown silk or cashmere. The bottom of the under-skirt is trimmed by a broad pleated flounce, headed

by a *biais* band of velvet of a darker shade of brown, above which is a similar band. The upper skirt consists of two distinct portions. The front forms a point, and is cut up in the centre, and closed by a row of small buttons. It is edged by a *biais* band of the brown velvet, narrower than those on the lower skirt. The back portion is round and *bouffante*, and is edged by a pleated flounce, headed by a *biais* band of velvet. At each side is a long square extending slightly below the other portion of the bottom edge, and surrounded by the brown velvet, which is carried up from the front corner of each square, to the waist. The tight-fitting Veston is of brown velvet, like that by which the dress is trimmed: it is cut open at the back, nearly to the waist, and the edges are bound by light brown silk. At each side of the back opening is a long tab of similar silk, arranged perpendicularly and fastened by two brown and white buttons; and at the back of waist also are two buttons. The front is closed by buttons of the same description. The sleeves are rather large, and are trimmed near the wrists by bands of the light silk, having at each extremity a brown and white button. Violet velvet Hat, trimmed by a white ostrich feather.

This Costume is by M^{ME}. BREANT CASTEL, 28, rue neuve des petits champs. We give the pattern of this Veston full-sized with our present No.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of rich grey silk. The front of under-skirt is trimmed by five flounces, which start from the bottom, and decrease in width as they approach the waist. Each flounce is headed by a small pleated *bouillon*, having above it, an upright quilling. The two lower flounces are continued all round the skirt, each headed by a *rouleau*, above which are two upright frills arranged in groups of three pleats at equal distances. The second skirt is open *en tunique*, and forms a large *bouffant* at the back; it is cut in one with the sides and back of *corsage*, and the edges are trimmed by broad *revers* of *cerise* velvet, diminishing in width as they approach the waist, after which they become gradually wider, and form a broad square collar. The front of *corsage* consists of a *gilet à basques*, fastened by *cerise* velvet buttons. The sleeves have broad *mousquetaire* cuffs of *cerise* velvet.

This elegant Costume is from the LIEU DES NATIONS, Rue de faubourg Montmartre.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under-skirt is of white satin, and is trimmed by four white lace flounces, each headed by two *biais* bands of the satin. The upper skirt is of black *tulle*, or *crêpe lisse*. It is open in front, and forms a large *bouffant* at the back, where it terminates in a long train. The sides are also caught up *en bouffant*, by floating fringed ends of broad rose-colored ribbed ribbon, accompani-

ed by *bouquets* of small white flowers with trails. The *ceinture* of rose-colored ribbon, is terminated at the back by two large bows and floating ends of rose-colored ribbon, with a *bouquet* similar to those already described. The *corsage* is of black *crêpe lisse*. It is trimmed at the top by a *biais* band of the *tulle* or *crêpe lisse*, edged at each side by white lace. The *biais* band just described is widened to form a sort of jockey on each shoulder, partially covered by a small *bouquet* of the white flowers with foliage, and on the chest is a similar *bouquet*.

This Ball Costume is by M^{ME}. DURIEZ, 8, rue Halévy.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of apricot silk. The lower skirt is *en traine*, and the bottom is trimmed by three *bouillons*, surmounted by a broad flounce of white lace, put on with a *biais* band of sky-blue satin and a narrow upright frill of white lace. This flounce is slightly raised at the sides, so as to form points, on which are placed groups of bows of sky-blue ribbon. The front of the skirt is trimmed by a second flounce of white lace, headed by five narrow *biais* bands of sky-blue satin, and from this point to the front of waist, it is covered by bands of white *guipure* lace, three in number, separated by three groups of narrow *biais* bands, the lower group composed of four, the next of three, and the upper group of two *biais* bands of the sky-blue satin. The upper-skirt is open *à tunique* in front, and is edged by narrow white lace: it has at the sides pointed *revers* of sky-blue satin similarly edged, and fastened back by *bouquets* of white roses with yellow centres, accompanied by bows and floating ends of sky-blue satin ribbon, which serve also to raise the back of skirt *en bouffant*, and to cause it to fall in heavy folds. The *corsage* is pointed in front, and is trimmed *en berthé* by white lace, headed by *guipure* insertion, having at each side a *biais* band of sky-blue satin; and on the chest is a *bouquet* of white roses with pink centres.

This Ball Toilette is by M^{ME}. BREANT CASTEL, rue neuve des petits champs.

BALL COSTUME.

Fig. 3.—Dress of white tarlatan. The front of the skirt is entirely covered by horizontal *bouillons*; perpendicular *bouillons* being carried all round the lower portion of the sides and also of back, which is *bouffante*. The *Sortie du Bal* is of white Cashmere. It is of the *Paletot-Mantelet* form, having at the sides large loose hanging pieces, imitating sleeves. The centre of back is cut open nearly to the waist, and the edges are trimmed by swan's down, which also surrounds the armholes, and is continued along the back seams of the side pieces to the bottom of the garment. It is trimmed in the front corners, on the shoulders, at the summit of back opening, and at the back of neck, by gold *arabesques*, and is closed by two gold buttons placed at each side, and united by loops of cord of the same metal, a tassel being suspended from each button.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine. The *Sortie du bal* may be cut from the 1st full-sized pattern for March 1872.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of sky-blue silk. The bottom of the skirt is trimmed by a pleated flounce, falling over the top of which, is a white silk fringe surmounted by a narrow *biais* band of the silk, edged at each side by *blonde*, and this trimming is twice repeated at equal distances up the skirt, forming points at the sides. The back of skirt is *bouffante*. The *Sortie du bal* is of white Cashmere. It is cut in the Dolman shape, but has this difference;—that the sleeves are cut up to form a square at each side, and that in the centre of back there are three large pleats starting from the neck. The bottom is edged by white silk tassel fringe, headed by an *arabesque* trimming in gold, and the fringe and heading are continued up from the squares at the sides, towards the armholes. At each side of front opening is a row of the gold *arabesque* trimming, larger and more elaborate than that already described, and diminishing in size from the bottom to the neck.

This Ball Costume is from the MAISON DIEU LA FAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The under-skirt is of yellow satin. It is trimmed near the bottom by a broad flounce of white lace, headed by a *biais* band of violet silk, on which are placed at equal distances, *papillon* bows of ribbon of the same color. Two rows of the lace are carried up each side of the skirt arranged in spiral folds, which become smaller as they approach the waist, and the two rows of lace are united, between each fold, by *papillon* bows of violet ribbon, five at each side. The skirt is crossed near the centre, by a second flounce of white lace, narrower than that at the bottom, and headed by a *bouillon* of white muslin, having at each side a *biais* band of violet silk, the upper one surmounted by a narrow upright frill of white lace. The upper-skirt and *corsage* *princesse*, are of violet silk. The skirt is open *en tunique*, has a long train, and is caught up at each side near the waist, and fastened by a *bouquet* of white *marguerites*, thus forming a large *bouffant*. Starting from underneath the sides of the *bouffant*, are *revers* of yellow satin which extend to the bottom of the skirt, and are edged by narrow white lace, which is continued all round the edge of the skirt itself. The *corsage* is trimmed *en berthé* by white lace arranged in folds, and caught up on the chest and shoulders by *papillon* bows of violet ribbon.

This elegant Ball Toilette is designed by MADAME DU RIEZ, 8, rue Halévy.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower-skirt is of white tarlatan, and is trimmed at the bottom by a very broad *fluted* flounce, the top

of which is concealed by a much narrower flounce of the same description, which is itself partly concealed by a flounce of the same width as that at the bottom of the skirt. In front are three flounces falling over each other, and arranged *en tablier* to overlap the sides of skirt. The upper-skirt is of black lace. It is caught up *en bouffant* and fastened at the sides by *bouquets* of roses, and at the back by a group of three bows and two floating ends of *cérise* ribbon; and starting from the bows, bands of the ribbon are carried to the *bouquets* already named. The *corsage* is of *cérise* silk: it has small *basques* forming double points in front, and a small single point at the back: it is trimmed both at back and in front, by a frill of black lace terminating at the armholes, and headed by folds of *cérise* silk, which are continued in a diminished form across the shoulders. The sleeves are formed of double puffs of white tarlatan, and are finished by narrow bands of white lace; and falling over the top of each puff, is a narrow frill of black lace. At the back of waist are bows and two floating ends of *cérise* ribbon, and on the chest as well as on each shoulder, is a rose with foliage, that on the chest having also a short trail.

This Ball Costume is from the MAISON GAGELIN, Rue de Richelieu. We give the full-sized pattern of this Evening Corsage.

PLATE THE FIFTH.

No. 1 is a HAT of grey beaver. The brim is turned up and is covered by dark lilac velvet. The crown is surrounded by a band of similar velvet, and in front the velvet also forms a twisted diadem, having in the centre a *papillon* bow of lilac ribbon, on which is placed a small bird. At the left side, near the back, is a large group of lilac ostrich feathers, above which appear some small stiff black and white feathers, and at the back are two bows of lilac velvet, bound by ribbon of the same color. This elegant Hat is by M^{ME}. DUFOURMANTELLE, Blvd. des Italiens.

No. 2 is a brown velvet HAT. The crown is rather high, and the brim is turned up rather more at the back than in front, and is edged by a *rouleau*. The crown is surrounded by a folded band of velvet, and starting from the top of front, are two ostrich feathers of the same color, the longest of which is carried across the crown, and falls at the back, accompanied by two loops of velvet and a floating end. At the left side is a full blown rose (partially covered by the feather) and at the right side is a knot with two bows of velvet, inclining towards the back. It is by M^{ES}DAMES BRIE ET GEFREIN.

No. 3 is a CHAPEAU BABAGAS of black velvet. The inside is trimmed by a twisted band of sky-blue velvet. At the left side is a large group of bows of sky-blue satin ribbon, starting from which, an ostrich feather of the same color is carried across the front to the right side, and falls at the back accompanied by a loop of ribbon (from the group of bows already described) and a floating end of similar but broader ribbon. This elegant Chapeau is by M^{ME}. HUSBAND, Rue Laffitte.

No. 4 is a round HAT of black felt. The top of crown is round, and the brim is slightly turned up at the back and is bound by black velvet. A draped band of similar velvet surrounds the crown. At the left side, slightly towards the back, is a large group composed of three velvet bows (one arranged *en even-tail*) and a single bow of black ribbed ribbon, and

starting from these bows is a scarlet pomegranate blossom with two buds and some leaves. From the same point start two black ostrich feathers, one inclining to the back, and the other towards the right side. At the back is a loop accompanied by two floating fringed ends of black silk. This hat is by M^{ME}. MARIE BOIREAU.

No. 5 is a CHAPEAU *Rubens* of black velvet. The brim which is broad, is turned up at the left side only, and is covered by two pleatings of lavender silk, each put on with a *rouleau*. In front of the turned-up portion, is a spray of rose buds with foliage. The crown is surrounded by folds of lavender silk, and is covered by black lace, which slightly covers the silk in front and falls deeper at the back, where it is accompanied by a bow of lavender ribbon placed on the folds of silk. The left side is trimmed by three lavender ostrich feathers, and by two full blown roses, one placed on the top of crown. Brides of black lace. This elegant Chapeau is by MADAME M. BOIREAU.

No. 6 is a CHAPEAU *RABAGAS* of black felt. The brim is covered by black velvet. At the left side are two draped bands of velvet, which start from under the brim, and one of which, after crossing the other, is carried to the top of the crown, and from this point start two large velvet bows and three black ostrich feathers, one partially covering the velvet bands just named, another inclining to the back, and the third towards the right side of the hat. At the back is a draped knot with a loop of velvet. This Hat is by M^{ME}. JENNY NAVARRE, *Boulevard des Italiens*.

No. 7 is a TOQUE HAT of crimson velvet. The brim is pleated, and is bound by white satin, and the crown is surrounded by a *biais* band of the velvet. At the left side are two large bows of the velvet, having *revers* of white satin. At the back is a long white curled ostrich feather. This Hat is by M^{ME}. DUFOURMANTELLE.

No. 8 is a muslin FICHU having an upright *fluted* collar edged by lace; outside which is a flat collar *à revers* formed of lace insertion and edging. It is by M^{ME}. HADANCOURT, *Boulevard des Capucines*.

No. 9 is the sleeve to be worn with the Fichu No. 8. The cuff is double, the inner portion is *fluted* at the back and is edged by lace, while the outer cuff has small pointed *revers* (also at the back,) and the trimming from which, is carried all along the edge of the cuff.

No. 10 is a HAT of pale grey felt. The brim is bound by light brown velvet, and the crown which is slightly deeper in front than at the back, is surrounded by a broad *biais* band of similar velvet, crossed in front by a draped knot, from which starts a pale grey ostrich feather, inclining to the right side. At the left side (near the back) is a similar but smaller knot, from which starts a long loop of velvet appearing above the crown, and also two floating ends, which fall at the back, accompanied by an ostrich feather of a darker shade of brown. This Hat is by M^{ES} M^{ES}. BRIE ET GEOFRIN.

No. 11. Black velvet HAT, with broad turned-up brim. Starting from inside the brim at the left side, are two long pointed floating ends of black velvet, with *revers* of sea-green silk; one falls towards the back, while the other crosses the crown and falls at the right side. The left side is also trimmed by some blue and brown feathers. It is by the MAISON CAVALLY, *Boulevard des Capucines*.

No. 12 is a HAT of sky-blue velvet having the brim turned up all round, and covered by violet velvet: the edge is bound by sky-blue silk, above which appears a narrow upright trimming of white lace. The crown is surrounded by a band of violet velvet ribbon terminating in two long loops at the back. At the left side near the back is a draped knot of similar ribbon, from which starts a violet ostrich feather, inclining to the front, and also a long loop of sky-blue velvet ribbon, which falls at the back. Behind the feather is a trimming of white lace, and also a sky-blue

ostrich feather which inclines to the right side. This Hat is by M^{ES} M^{ES}. BRIE ET GEOFRIN.

No. 13 is a black velvet BONNET, having the brim very much turned up in front and only slightly so at the back. The crown, which is flat, is also much more shallow at back than in front. The inside of front is trimmed by a twisted coronet of black velvet, having a bow in the centre. At the left side are a pale blue and a black ostrich feather, the blue one crosses the front and appears at the right side, while the black one inclines to the back; and between them is placed a blue and brown wing. At the back is a trail of rose buds, and also a bow and two floating ends of pale blue ribbon. Strings of black velvet ribbon. This bonnet is by M^{ME}. DUFOURMANTELLE, *Boulevard des Italiens*.

A NEW YEAR'S STORY.

One of the most blessed customs of Christmas and New Year time, is the gathering of absent ones, the joining of link to link in the family chain. How lonely is that home which has no absent ones to come, and worse still, no dear ones ever at its hearthstone. Yet there are many such. Poor, lonely bachelors and spinsters, in dingy lodgings, or yet more isolated houses,—with what sad memories must the gay season be fraught to them. And not to old people only, how many young hearts ache, when forced by exigencies of necessity to keep Christmas and the New Year among strangers.

I spent such seasons myself in my young days, and too well do I know the heart-sickness and loneliness at such a time.

But my lonely festivals came to an end. How well I remember the last New Year's day I spent among strangers.

I was at that time English teacher in a ladies' school, at Rushton, a large town in Southshire. I had no home, and was therefore very grateful when the lady-principal invited me to spend the Christmas vacation as her guest. I have many friends now; a large loving circle meets at my fireside on every festive occasion, and often when giving smile for smile to dearest eyes, I think of a time when all was so different.

My parents had been dead some years, and my one friend in all the world, was Harry Westmore, whom I was to marry in the coming spring.

Harry was home and friends, joy and gladness to me, even though I was obliged to keep my holiday so far away from him.

His long, loving letter reached me on New Year's day, and spoke, how tenderly, of the hope of many years we had to spend together; rejoicing over the difficulties our love had conquered, for only lately had Harry's father consented to our marriage.

With this dear letter for company, I could

not feel very unhappy, having moreover, the blessed trust that it was the last New Year's Day I should spend alone.

I was not the only guest of the lady-principal at this season. Mrs. Hastings, the music-mistress, also remained at Holly Bank. Having only resided with us a month, we as yet knew little of her. She was reserved in her manner, and spent most of her time, after her duties, in her own room.

She was a widow, wearing deep mourning, but no cap, having only her luxuriant brown hair, plainly braided. Her face I had noticed, not so much for its beauty, as for the settled look of sadness it wore.

I was not sorry to learn that she would spend Christmas with us, for I felt an instinctive wish to cheer and comfort her.

The holidays passed on quietly; no seasonable dissipation being observed at Holly Bank, except the lady-principal's more frequent visits to her special friends. At last came the New Year, and with it Harry's letter as aforesaid. I read, re-read, and finally answered it, during the whole morning, *almost* to my heart's content.

Our superior being absent for two days, Mrs. Hastings and I were left to entertain each other.

As the clock struck twelve, I suddenly remembered how long I had been absent from my companion, and hastily sealing and addressing the letter I had written, I joined her with the proposition of a walk to the post. She readily complied, and in a few minutes we were briskly walking on the hard road. The post-office was nearly a mile from Holly Bank, which was a suburban residence; the walk was pretty, through a road bordered on either side with villas, standing in gardens, and half-hidden by trees.

Our walk was nearly over, and the post-office in sight, when my foot slipped on a piece of ice, and in recovering my balance, I dropt my muff, from which fell the letter.

My companion picked up both muff and letter, and as she held the last for a moment while I took the muff, her eyes fell on the address. I saw a faint look cross her face, and she closed her eyes for a minute.

"Are you ill?" I asked.

"No, no," she answered quickly, "I was frightened."

I saw she wished to avoid further questioning, and we walked on in silence. I had so associated her strange look with my letter, that I felt no surprise when I saw her watch it wist-

fully as I dropped it into the box.

When we returned home, on entering the house, merely saying "Excuse me," Mrs. Hastings went at once to her own room. When dinner was ready, she sent a message, requesting me to excuse her; she was indisposed, and would dine in her own room. I was surprised, but could find no key to the mystery of her strange conduct, so I was obliged to resign myself to ignorance. After dinner, I took possession of an easy chair, and gave the rein to pleasant thoughts, of a time when winter should be over and gone, and the time of the singing birds come. The short winter day waned, and as the clock on the mantel-piece struck five, I awoke from my reverie to find only the fire-light brightening the room, and all outside, darkness and mist. I rose, drew down the blinds, and poking the fire into a good blaze, I sat down again, determined to have out my dreams by the fire only, without ringing for candles.

I had scarcely taken up the thread of my thoughts again, when I was interrupted.

The door was gently opened, and Mrs. Hastings entered. She came at once close to my chair, and said abruptly,

"May I ask you a question?"

"Certainly."

"Do you personally know the gentleman to whom your letter was addressed?"

"Yes."

"What is he to you?" she paused a moment, "any relative?"

"No."

"A friend?"

"Yes, a friend, the dearest of all friends. In April next he is to be my husband."

"Oh!" It was not a sharp exclamation, but a dreamy, long-drawn sigh. She looked at my face, and then said, speaking more to herself than to me,

"It is fair, as it should be, the Westmores always love a fair face." She paused, and then said gently,

"Does his father consent to this engagement?"

"He has only lately done so."

"And you are to be married in April?"

"If all is well."

"Have you Harry's likeness?" she asked presently.

I was surprised to hear her use my lover's name, but I produced a locket, from whose golden frame Harry's open face looked out.

She looked tenderly at the tiny picture, and then came to my mind the remembrance of a

story Harry had told me of his only sister being lost to him. Looking at Mrs. Hastings, I could trace a faint, saddened likeness to his features, and acting on the moment's impulse, I said quickly,

"Are you Clara Westmore?"

She smiled sadly.

"I *was* Clara Westmore, but it is ten years since I bore that name. My life since then has been a strange one. Did you never hear of me?"

"Harry once told me that he had lost a sister, but that he was a mere boy when it occurred."

"He was but a boy, it is true, but he pitied me, and would have helped me if he could."

"I am sure of that."

She smiled, and went on,

"I will tell you a little of my story. I was ten years older than Harry, and when at twenty-five years of age, I fell in love with his tutor, I fancied I was old and wise enough to make my own choice. I had no mother, she died during Harry's infancy, as you may have heard, and my father had too little loved me to inspire me with a proper confidence in him. I had never felt more than a passing interest in any man, until Robert Hastings came to reside with us. I soon saw he loved me, I soon knew I loved him, and without a thought of disobedience on my part, or presumption on his, we became engaged. It was never meant to be a secret, and I spoke at once to my father. Though I expected opposition, I was not prepared for the burst of unreasonable fury which followed my disclosure.

My father sent for Robert, and in my presence loaded him with the most unmerited reproaches, conveyed in the strongest language.

Robert's patient endurance of my father's taunts, *because* he was my father, roused my own indignation, and when the storm was highest, I went to my lover's side, and putting my arm in his, declared my intention to live and die with him.

Robert's arm closed round me, and we felt strong to defy the world by the might of our mutual love. The storm burst, I shall never forget my father's face, as he rushed wildly on Robert, with his arm uplifted. I threw myself between them, and that blow fell on me. I sank fainting to the floor. What followed I never knew, except that my father turned us both from the house, and closed the doors upon us.

When I came to my senses, I was lying on the lawn, and Robert was bathing my face.

His grief was intense. He entreated me to return, and seek my father's pardon, and become once more the daughter of the house. But I was firm.

My lot was decided, and I elected to follow my lover through good and evil. I even knelt to him, asking to accompany him, as a condemned criminal begs for life. He yielded, what else could he do seeing that he loved me so well? and our lives were joined.

I have little more to tell you. We were married, and for about nine years, no woman was ever loved more tenderly than I. My husband was my light and life. We never had a child; I was sorry for it while he lived, but when God took him, I felt glad and thankful that no orphans were made desolate by his loss. My grief was mine only. When he died, the humble clerkship by which we had been supported passed to other hands, and I was obliged to earn my own living. I came here, and you know the rest. I think if I could see my father and brother again, and hear that I am forgiven, I should be willing to die, and to meet my dear husband."

There was a pause, and I thought,

"If Harry knew, he might do good."

We talked the matter over. Our conversation lasted far into the night.

Its immediate effect was, that on the following morning I took my departure for Harry's home, and the same evening had my first interview with Harry's father.

My mission was blest with success.

In another week, poor Clara was once more established in her father's home.

I fulfilled my term of service, and then became Harry's wife.

When his father died, and Harry became master, I, of course, was mistress of Dean Hall, but Clara still remained with us.

Time has softened her grief, and we are never weary when speaking of that lonely New Year's Day, which opened before us all years of peace and blessedness.

H. S.

"FAREWELL!" Breathe that word tenderly. Seal it with a prayer, and guard it with a wish that heaven may guard and bless your absent friend. Then when death shall still the throbbing pulse, and the "clouds of the valley" shall conceal from mortal gaze all that remains of that loved companion, be your trust that those you have so tenderly cherished here below, now wrapped in the fadeless drapery of eternal rest, have gone to receive their reward.

LIFE AND A DAY.

The child-like morn rose up and smiled
 With guileless, happy mirth,
 Its cool grey garments undefiled
 With any stain of earth.
 It shouted with the skylark's voice,
 As hill-side mists up-curl'd :
 "Another day breaks, oh! rejoice,
 Awake, thou sleeping world."

And such is childhood, free and glad,
 Because no stain of sin
 Has ever made the spirit sad,
 And all is pure within.
 One song-bird, like the morning's lark,
 Its melody will make,
 One rosy cloud will chase the dark,
 And bid the sun awake.

Morn lengthens onward unto noon,
 The earth looks flushed and gay,
 As if 'twere glorying in the boon,
 Of this unclouded day.

By tuneful, rich, harmonious notes,
 The air is strongly stirred,
 As nature's grandest anthem floats.
 From breeze, and brook, and bird.

Such is youth's noon, its golden prime,
 Life holds no sweeter hours,
 Than when, to glad its summer time,
 Love brings his scented flowers.
 We call this perfect, but forget,
 That life's calm, early dawn—
 The opening morn, in which regret
 And care were not,—is gone.

The tired day hath veiled its robe,
 Beneath night's friendly wings,
 Grim darkness covers half the globe,
 And hides the bird that sings
 The requiem of the wearied day,
 For ever taken flight :

One songbird cheered the morning gay,
 One songbird glads the night.

And when life's day draws near its close,
 And death's dark shadows fall,
 When sufferings, crosses, sins, and woes,
 The common lot of all—

Have made us weary of the earth,
 May patient hopeful faith,
 Become the voice of holy mirth,
 The nightingale of death.

—LEX.

ALL the luckiest and happiest men have been henpecked. Look at the fate of the men who won't be henpecked. Look at Swift; he was a lord of the creation, and made the women fear him; look at him drivelling and doting under the care of a servant maid. Look at Sterne; and Byron, who outraged his wife in fact, and satirized her in fiction. Were their lives so much the better because they scorned the gentle guidance of the apron-string? Depend upon it, the men who lead great lives, do noble deeds, and die happy deaths, are the married men who obey their wives.

FORGETFULNESS.—A great deal of harm is done through forgetfulness. A little thoughtfulness and care with respect to others, would often save them from a great deal of suffering. A man is discouraged in consequence of the difficulties he meets with. An encouraging word may be all that is necessary to revive his energies, and to cause him to persevere. That

word were easily spoken. There are those who are perfectly willing to speak it, but they do not think of it. The discouraged one sinks into deeper despondency, not through their heartlessness, but their want of thoughtfulness. A young man is exposed to temptation. He is about to take a step from which a little influence of the right kind will save him. There are numbers among his acquaintances who could exert that influence. But they do not see his danger, or are so busy that they must leave him to the care of his other friends. He takes the step, and it leads to his ruin. A little effort rightly put forth would have saved him.

The Theatres.

At DEURY LANE, the *Lady of the Lake*, in the midst of its successful career, has been withdrawn from the production of the grand Christmas Pantomime, the *Children in the Wood* which is the great success of the season among the Christmas pieces. At COVENT GARDEN, *Babil and Bijou* still continues so attractive that no change will be made in the programme. The Pantomime at the PRINCESS'S is entitled *Little Goody Two-Shoes*, and is full of beautiful scenery, "*Amos Clark*" is being withdrawn at the NEW QUEEN'S to make way for a new play by Colonel Richards, an author of considerable literary repute. It is understood to be a vindication of the character of the Protector, and is called "*Oliver Cromwell*." The COURT has revised Mr. Gilbert's comedy "*An Old Score*" under the title of "*Quits*," and has added to the programme a burlesque by Mr. G. A. Beckett, "*Charles the Second, or Something like history*."

NEW YEAR'S GIFTS for all who court the gay and festive scenes.—ROWLANDS' MACASSAR OIL, a delightfully fragrant and transparent preparation for the Hair, and as an Invigorator and Beautifier beyond all precedent. Price 3s. 6d., 7s., 10s. 6d. (equal to four small), and 21s. per bottle. ROWLANDS' KALADOR, unequalled for its rare and inestimable qualities in imparting a radiant bloom to the complexion, and a softness and delicacy to the Hands and Arms. Price 4s. 6d. and 8s. 6d. per bottle. And ROWLANDS' ODONTO, OR PEARL DENTIFRICE, which bestows on the Teeth a Pearl-like Whiteness, strengthens the Gums, and gives a pleasing fragrance to the breath. Price 2s. 9d. per box.

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THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine for the past few months; our readers can therefore select at a glance, any style of Pattern they may require.

JULY.—Two Patterns. The POLONAISE PRINCESSE and a FASHIONABLE UPPER SKIRT.

AUG.—Two Patterns. A MANTELET WITH HOOD, and a CORSAGE BASQUINE.

SEPT.—Two Patterns. The elegant tight-fitting CASIQUE called the Louise, and a CORSAGE A BASQUE for a little girl about 10 years of age.

OCT.—Two Patterns. The ALEXANDRA PALETOT, and the ROTONDE-PEPLUM.

NOV.—Two Patterns. The DUCHESSE PALETOT-MANTELET, and the MARCHIONESS CORSAGE A GILET.

DEC.—Two Patterns. The new PARISIAN VESTON for outdoor wear, and a LADIES' WATERPROOF with cape and hood.

The few remaining Copies of the above Magazines, Price 1s. each, can still be had by order from any Bookseller in Town or Country, or from Simpkin, Marshall & Co. Stationers' Hall Court, London, E.C.



January 1873



Le Monde Élegant



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Plate 4

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Plate 11

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Paris

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Plate 1

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Plate 1

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THE
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THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 590

FEBRUARY, 1873.

VOL. 50

Observations

ON LONDON AND PARISIAN FASHIONS.

In our present Number, we have not given many outdoor Costumes, as Ladies by the present time are fully provided with their winter clothing, and will be waiting new styles for the ensuing Spring, a choice selection of which will appear in our Number for March. Our plates this month therefore are chiefly devoted to evening dresses.

A very quiet and elegant Costume for home à la Watteau, will be found on our first plate, fig. 1.

The *Corsage à Gilet* style is still seen; one of the latest developments will be found on plate 2, figure 2.

The favorite style of sleeve is that finished by *Mousquetaire* cuffs, which are found more convenient in wear than the wide open sleeves. This last named style must however be considered equally fashionable.

Great attention is being paid this season to Evening Dresses, and we have, in our plates of Costume, given several very *recherché Toilettes*: they are dresses that are being made for Ladies of the highest rank and Fashion, both in London and Paris: they are designed with great taste, and display a combination of all that is elegant both in form and color. We need not add any further remarks on the details of these *Toilettes* after the very full descriptions we have given in another part of the Magazine.

Trains are still worn for evening dress and are not much diminished in length. Some ladies have attempted to re-introduce the very full *jupons*, but we do not think they will be successful. Fashions of this kind do not re-appear till nearly a generation after they have been discarded.

Under skirts are frequently laid in the fixed or Highland pleats, and there is also a tendency to ornament the bottoms of skirts with rich lace flounces arranged in various ways. Other

under-skirts are formed of alternate rows of wide *ruchings* and quilled flounces arranged perpendicularly.

Upper skirts are either made of the *tunique* shape, and lengthened to form long trains at the back, or they are of medium length both at back and front, and are generally arranged *en Tablier*.

Corsages are sometimes made with round waists and *ceintures*, or are cut with pointed waist at front, or else are of the *Princesse* form, in one with the upper skirt, without seam at waist.

Our readers will see by our plates, the newest and most elegant ways of arranging flowers and sprays, in composing Ball *Toilettes*; many ball Dresses however, are arranged altogether without flowers: both styles are equally fashionable.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

We this month present our readers with THREE full-sized paper patterns.

The first pattern (cut out in blue paper) is a LADY'S Indoor Jacket of the latest style, to be made in velvet or Cashmere richly embroidered. We have given the back, sidepiece, and front only: any style of sleeve may be used according to taste.

Our second pattern is a *POLONAISE PRINCESSE* FOR A YOUNG LADY about 8 or 9 years of age. The back, sidepiece of back, front, and sidepiece of front will all require lengthening about 9½ inches all round the bottom. The back and sidepiece of back, have each pleats allowed on at the side seams starting from the waist. The sleeve is of the usual form, and may be finished by a *Mousquetaire* cuff.

Our third pattern is a *PALETOT* or *OUTDOOR JACKET*, also for a Young Lady of 8 or 9 years old. This pattern consists of back, front, and sleeve, each of which is marked by a small round hole in the centre. It is of moderate length, with one of the fashionable sleeves, wide at wrist and forming a point at bottom.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes, of black merino. The front of the under-skirt is trimmed at the bottom by three *biais* bands arranged horizontally, bound by sky-blue silk, and fastened at the ends by single buttons of the same color. The remainder of the skirt is trimmed at the bottom by a broad flounce arranged in groups of pleats, bound at the lower edge by sky-blue silk, and put on with a heading and lined by the blue silk, and turned down at the summit of each group of pleats, so as to show the lining. The upper skirt and *corsage* are cut in one à la *Princesse*. The skirt is open in front, the sides of the opening being trimmed by *biais* bands of the merino edged at each side by sky blue silk, and fastened at the bottom by single buttons of the same color. These bands after passing under the *ceinture*, are carried up the front of *corsage*. Starting from the back of neck, a *Watteau* pleat falls to the bottom of the skirt, which is caught up to form pleats fastened to the sides of waist by the *ceinture* (of black merino edged by blue silk) which starts from each side of the *Watteau* pleat. The bottom of skirt is lined and edged by sky-blue silk, and above the edging are several rows of black or of sky-blue silk stitching. At each side is a square-shaped pocket edged by blue silk and put on by two buttons of the same color. The *corsage* is also trimmed by bands of merino edged by blue silk, which start from the sides of neck and terminate at the armholes. The sleeves are finished at the wrists by *biais* bands edged by blue silk, and these are carried up the backs of the arms, and are each fastened by three blue buttons.

This Costume is from the MAISON CAVALLY, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of greyish green silk. At the bottom of the skirt is a broad *biais* band of ruby-colored silk, partially concealed by a flounce of silk like the dress, vandyked at the bottom, and surmounted by two narrower flounces, the whole headed by two upright frills, one of green and the other of ruby silk, from above which start at equal distances leaf shaped pieces lined by the ruby colored silk. The *Paletot* is of black velvet. The front and back are short, while the sleeves are very deep. The back presents a square, marked out by a frill of black lace, headed by gimp studded with jet beads. In the centre of this square is a rich *agraffe* of *passementerie*, with three tassels, placed on two flat bows and short ends of black lace. From each side of the square start two frills of black lace, (similar to that already named) the lower frill placed at the edge, and the other slightly above it, and headed by the

black gimp; these frills are carried up the sides of front opening. The neck is trimmed by black lace, forming at the back a point on which is placed an *agraffe* of *passementerie*, and from it start four cords which form loops and are attached to a similar *agraffe* on the left shoulder, terminating in two tassels. Round the arm-holes are upright fixed frills of black lace, and the sleeves, which are sloped up towards the back, are edged by single frills of lace headed by the gimp. Black velvet BOWSER, trimmed by black ribbon and rose-colored ostrich feathers.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress à deux jupes. The under-skirt is of *ponceau* silk, and is trimmed at the bottom by a flounce put on with a heading. The upper-skirt and *corsage* are of grey poplin. The front is cut open and is closed by a row of *ponceau* buttons which are continued up that of the *corsage*. The bottom of the skirt is cut into small scallops edged by fringe, the sides are caught up, causing the back to be *bouffante*, while the front forms folds. The *ceinture* is of broad *ponceau* ribbon, and is fastened at the left side of back, by a single loop and floating fringed end. The sleeves are large and open at wrists, and are finished like the bottom of upper skirt: at the backs are pleats starting from small *papillon* bows of grey poplin. The *corsage* has no other trimming than the buttons by which it is fastened.

This elegant costume is from the MAISON A. SCHILLER, 21, Boulevard des Capucines.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The under-skirt is of brown silk, and is trimmed by two flounces, each edged by a *rûche* of the same material, and the upper one (which falls over the other) is headed by a similar *rûche*. The upper skirt and *Corsage Princesse* are of apricot colored silk. The fronts of the skirt and *corsage* are closed by maroon velvet buttons, and the skirt is caught up at the sides, causing it to be *bouffante* at the back, and it is edged by a mixed fringe of apricot and maroon silk, headed by a *biais* band of velvet. Falling over the *bouffant* is a sort of pointed *postillon*, formed by *biais* bands of the maroon velvet, enclosing folds of apricot silk arranged *en eventail*. The front and back of *corsage* are trimmed *en plastron* by deep square-shaped pieces of the maroon velvet, edged by fringe like that on the upper skirt. The sleeves have *mousquetaire* cuffs of the velvet, edged at the outer sides by frills of apricot silk.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—This dress consists of an under-skirt and tight-fitting Polonaise *en suite*. The under

skirt is of silk of the color called *Bleu-du-lac*. It is trimmed by three flounces of graduated widths, each headed by a *rûche* of the silk. The Polonaise is of Cashmere of a much darker shade of blue. The skirt is caught up *en bouffant*, and the fronts are trimmed by large *revers* of silk like the dress, which diminish in width as they approach the waist, and are continued up the sides of *corsage* and round the neck. On these *revers* are placed at equal distances blue silk buttons, to each of which is attached a *brandebourg* of twisted silk cord, and a tassel, and the sleeves have silk *revers à mousquetaire* similarly trimmed. The front or *Gilet* portion of *corsage* is closed by small blue silk buttons, and there is a *ceinture* of black leather.

This elegant Costume is from the same Establishment as the preceding one.

PROMENADE COSTUME.

Fig. 3.—Dress of rich violet silk. The skirt is trimmed by a broad pleated flounce headed by a *biais* band of violet velvet of a darker shade, above which are three similar, but narrower bands, placed at equal distances from each other. The *Pardessus* is of drab *vigogne*. The back is much deeper than the front, and terminates at the sides in deep square-shaped pieces imitating sleeves and falling over the arms. The fronts close to the neck, and all the edges of the garment are trimmed by silk fringe of the same color, headed by a *biais* band of violet silk. The edges of the *Pardessus* are scalloped and bound by violet silk, and are laid over a band of dark violet velvet, similarly bound, and having beneath it (except down the front edge) a drab silk fringe. Violet velvet hat trimmed by violet and white ostrich feathers.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under-skirt is of *jonquille* silk, and is trimmed by two flounces of black lace. The lower flounce is much broader than the other, and they are each headed by a *biais* band of sky-blue silk, above which is a narrow upright frill of black lace. The upper skirt and *corsage* *Princesse* are of rich white silk. The skirt is rather short, and is open to the front of waist, and round at the sides and back, the sides being slightly hollowed out. It is edged by a frill of black lace, headed by a *biais* band of sky-blue silk, rather broader than those on the lower skirt. Above each of the hollowed spaces at sides, is placed a *papillon* bow of sky-blue ribbon surrounded by lace continued from the bottom edge, and from each bow starts a trail of blue tulip-shaped flowers, which fall on the lower-skirt. The *corsage* is cut *en carré*, both at back and front, and is trimmed by black lace headed by a *biais* band of sky-blue silk, having above it a narrow upright frill of black lace. At the left angle is placed a trail of flowers like those

already named, and from the right angle of front is suspended a similar trail. The sleeves form single *bouillons* of white muslin, finished by narrow frills of white lace.

This Ball Costume is from the GRANDS MAGAZINS DU LOUVRE, Rue St. Honoré.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The under-skirt is of rose-colored silk, and is trimmed in the following manner: at the bottom is a *fluted* flounce of the silk, partially covered by a broad flounce of white muslin, the bottom edge of which is scalloped and finished by a frill of white lace headed by a *biais* band of rose colored silk. Above is a second but much narrower flounce of white muslin, put on with a narrow upright heading of white lace and a *rouleau* of the silk, on which are placed at equal distances from each other, four small *papillon* bows of rose colored ribbon. The bottom of this flounce is not scalloped, but is edged by narrow lace, having above it a *biais* band of the silk. To each of the bows just named, are attached two floating ends of rose-colored ribbon which pass under the flounce and appear beneath it, falling over the lower flounce. From this point to the waist, the skirt is covered by pleats, arranged horizontally and falling over each other. The sides and back of this skirt are covered by a long train of rich pearl grey silk, square-shaped at the bottom, and edged by a trimming of white lace put on quite plain. Falling over the upper portion of it are two *paniers* of white muslin, each edged by a flounce of white lace headed by a *biais* band of rose-colored silk. Both these *paniers* are caught up and fastened together at the sides by large *bouquets* of roses, from which start loops and floating ends of rose-colored ribbon. The *corsage* is of rose-colored silk. It is trimmed *en berthé* by folds of white muslin, edged at each side by narrow lace headed by single *rouleaux* of rose-colored silk. These folds are caught up on the chest and fastened by a *bouquet* of roses; they are also caught up at the fronts and backs of shoulders, and fixed by small *papillon* bows of rose-colored ribbon. *Ceinture* of rose-colored ribbon, having in front a *papillon* bow, and at the back, loops and floating ends.

This elegant Ball Toilette is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

BALL COSTUME.

Fig. 3.—Dress à trois jupes. The under-skirt is of bright green silk, and is trimmed near the bottom by a flounce of white lace put on with an upright heading, and fastened by two *rouleaux* of ruby-colored silk. At a little distance above is a much broader flounce, also of white lace. This flounce is raised in festoons, between each of which is a *papillon* bow of ruby-colored ribbon. There are four bows, and they are connected by twisted bands of ruby ribbon, above which appears an upright frill of white lace, (which also surmounts the bows.) The second skirt is of black satin. It is bound and lined by ruby colored silk, and starts from

the sides only, the upper half falling square: from this point it forms spiral folds arranged to show the lining, and extending to the bottom of the skirt. The third or upper skirt is of white lace. It is caught up at the left side, and is fastened by loops and long floating ends of ruby-colored ribbon starting from under the *ceinture*, (which is of similar ribbon.) The *corsage* is of black satin. It is cut *en carré* on the chest, and is trimmed by a frill of white lace headed by an upright edging and a *rouleau* of of ruby colored silk. Above the square (which is very *decolleté*) appears a white muslin *chemisette*, and on it is placed at the left side, a red *marguerite* with leaves and a bud. The sleeves form *bouillous* of black satin, and are finished by frills of white lace headed by *rouleaux* of the of the ruby silk.

This Costume is designed by M^{me}. DU RIEZ, 8 rue Halévy.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The lower skirt is of rich *mauve* silk, and falls in a succession of pleats starting from the the waist. The upper skirt and *corsage* are of white muslin. The skirt is edged by a frill of white lace, headed by a *ruche* of *mauve* silk like that of which the lower skirt is composed. It is caught up *en draperie* at the sides, and is fastened by tabs formed of double frills of white muslin, carried up the waist and edged by narrow lace, and having in their centres *biais* bands of *mauve* silk. These tabs widen out from points at the bottom, becoming narrower as they approach the waist, and near the bottom of each are bows of *mauve* ribbon with single fringed ends. The upper portion of skirt is trimmed in front by two white lace flounces, the top one starting from the waist. At the back is a round puff of muslin edged by a lace frill, above which is a *biais* band of *mauve* silk: from beneath this puff appear two loops and fringed ends of *mauve* ribbon. The sides of *corsage* are trimmed by *bretelles* formed by a continuation of the tabs on the upper skirt, (already described) and which nearly meet at the back of waist, afterwards forming ends which fall over the puff of muslin before named. At the back of waist, (where they nearly meet), is placed a knot of *mauve* ribbon. The front of *corsage* is trimmed by two *papillon* bows; the one placed on the chest having a single fringed end. The sleeves are composed of single frills of white lace each surmounted by bows and ends of *mauve* ribbon.

This elegant Ball Costume is by MADAME BREANT CASTEL, 28, rue neuve des petits champs.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is *en traine* and is of white muslin arranged in a succession of small perpendicular fixed pleats which start from the waist. The skirt is divided into equal spaces, marked by *ruches* of sky-blue silk. The spaces between these *ruches* are

trimmed alternately in the following manner: in one space is a lace flounce with a narrow heading placed at a certain distance from the bottom of the skirt. In the next division, the lace flounce is placed higher up, a space of equal depth being left below it, and an equal depth of the muslin forms a sort of flounce edged by lace. The upper skirt and *corsage* are of sky-blue silk. The front of skirt is open, and the sides are caught up so as to form large pleats. The *corsage* has very deep *basques* forming a point at the back and a much shorter point at each side, and edged by a double frill of white lace, the uppermost having a *rouleau* of sky-blue silk. The caught-up portions of upper skirt are fastened at the juncture of these points, by *bouquets* of roses having trails, and united by a garland. The opening in front of the skirt is crossed by three garlands of leaves with buds. The *corsage* is trimmed a *bretelles*, by similar garlands terminated at the back and front of waist by single roses, and on each shoulder is a rose, the space between the garlands being filled in both at back and in front, by four quillings of white muslin.

This Costume is by M^{me}. DU RIEZ, 8, rue Halévy.

BALL COSTUME.

Fig. 3.—Dress of grey silk, the skirt forms a train of moderate length and is without trimming. The *Sortie du Bal* is of scarlet cashmere. At the back of neck is a large loop arranged to form a *bournoise* hood: the sides form square pieces, reaching to within a third of the bottom edge, and underneath which, the arms pass through openings made in the garment. The trimming consists of bands of swan's down and gold *arabesques*, and tassels of gold and swan's down. Bands of swan's down are carried down the edges of front openings, and along those of the *bournoise* hood. Gold *arabesques* and tassels are placed at the sides of front near the neck, which is closed by a loop of gold cord, and similar *arabesques*, each accompanied by two tassels, are placed at the backs of the square pieces already named. The *bournoise* is finished by three tassels, and single ones are placed at the bottoms of the square side pieces (falling nearly to the extremity of the garment) making eleven in all.

This Costume is from the MAISON DIEULAFIT, Boulevard de la Madeleine.

PLATE THE FIFTH.

No. 1 is a white muslin CAP. The crown forms a puff, and is surrounded by a broad *fluted* frill edged by narrow lace, and put on with a heading and a chain of puffs of black and of orange colored ribbon twisted together and terminating in floating ends at the back, which is also trimmed by a pointed lapet of muslin edged by lace, and by a small group of bows of ribbon of the two colors. This Cap is by M^{me}. HADAN-COURT, Boulevard des Capucines.

No. 2 is a HEAD-DRESS formed of a frill of blonde headed by a band of rose-colored blonde, studded at equal distances by white *marguerites*. At the back

is a group of bows with a loop and a single floating end, and the strings are formed by the ribbon and blonde. This elegant *coiffure* is by M^{ME}. ESTHER, *Rue de Richelieu*.

No. 3 is a CHAPEAU RABAGAS of black velvet. Inside the front is a trimming of sky-blue ostrich feathers, and at the left side inclining towards the back, is a group of four bows of black velvet surmounted by a tuft of black ostrich feather and an *aigrette* of the same color, and from this point, a sky-blue feather is carried across the front, and round to the right side. The front and right side of crown are partially covered by black lace, and at the back are two lappets. This elegant CHAPEAU is by M^{ME}. DUFOURMANTELLE, *Boulevard des Italiens*.

No. 4 is a CHAPEAU BOLERO of greyish green felt. The brim is turned up more at the sides than in front, and is covered nearly to the edge by bottle-green velvet. The lower part of crown is surrounded by a band of similar velvet, which also forms a drapery near its summit, and at the left side near the back, are placed (passing under the velvet) several loops of greyish green watered ribbon with two floating ends, one of which is very long. The front is trimmed by a tuft of black ostrich feathers and an *aigrette* of the same color. Strings of similar ribbon. This *Chapeau* is by M^{MS}. BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 5 is a CHAPEAU RABAGAS of black velvet. The inside of front is trimmed by a twisted band of sky-blue silk, having in the centre a group of four small bows. At the left side are three large bows of black velvet, fastened by a steel buckle. Between the front bow and the central one, is a rose-colored ostrich feather, and between the central bow and the back one, is placed a sky-blue feather inclining to the back, which is trimmed by a black lace lappet fastened by a bow of rose colored ribbon terminating in a floating end, and accompanied by a long loop of sky-blue ribbon. This *Chapeau* is by M^{ADAME} ESTHER.

No. 6 is a CHAPEAU BOLERO of black velvet. The inside is surrounded by a draped band of apricot-colored silk, terminated at the back, by an open loop and two floating fringed ends. At the left side are three large bows of apricot silk on which is placed a tuft of black ostrich feather with an *aigrette* of the same color, and from these bows also starts a long black ostrich feather which falls at the back accompanied by a black lace lappet. Starting from the bows just described, a drapery of apricot silk crosses the brim and is carried to the inside. This elegant *Chapeau* is by M^{ME}. KERNERS MARCHAL, *Rue Laffitte*.

No. 7 is a CHAPEAU RABAGAS of violet velvet. At the left side, near the front, is a knot of velvet starting from which is a bow of velvet, edged at one side by sky-blue satin, and also an ostrich feather of the same color which is carried along the right side and terminates at the back. The right side is trimmed by a *biais* band of the velvet edged at one side by sky-blue satin, and by a *bouquet* of roses with buds and foliage. At the back, but slightly inclining towards the left side, is a group of three loops of velvet lined with sky-blue satin, and accompanied by a single floating end similarly lined. This *Chapeau* is by M^{ME}. DUFOURMANTELLE.

No. 8 is a CHAPEAU RABAGAS of black velvet. The crown which is a soft one, is surrounded by folds and an upright frill of black lace, terminating at the back. At the left side is a red rose with a half open bud, and foliage. The back is trimmed by a green drooping feather which starts from the rose, and is accompanied by three loops and a floating end of black velvet. This elegant *Chapeau* is by M^{ME}. MARIE BOIREAU, *Boulevard Montmartre*.

No. 9 is a COIFFURE formed of a broad frill of white lace, surrounded by puffs of sky-blue and of brown ribbon, arranged alternately and terminating in floating ends at the back. At the top is a *bouquet* of sky-

blue, white, and rose-colored convolvuli. It is from the MAISON FOUCHÉ, 5 *rue de la Paix*.

No. 10 is a CHAPEAU RABAGAS of rose-colored terry velvet. The inside is trimmed by two draped bands twisted together. The crown is partially covered by folds which are carried from the front to the back, and from a knot in front starts an *eventail*, and also a rose colored ostrich feather which is carried along the top of crown, and falls at the back, accompanied by two small bows. By the side of these bows, and slightly inclining to the left side, is a long loop, also of the terry velvet. Strings of the same material. This *chapeau* is by M^{MS}. BRIE ET GEOFFRIN.

No. 11 is a CHAPEAU BOLERO of black felt. The brim which is covered by black velvet is raised more at the sides than at the front and back, and the inside is trimmed by a draped band of sky-blue silk, on which is placed, at the left side, a green parrot's wing, with a sky-blue ostrich feather which is carried towards the back. The crown is surrounded by a band of black velvet, and at the left side is a second and larger parrot's wing (also green) from which start two black ostrich feathers, one placed near the front, and the other inclining to the right side and the back. Near the back, but slightly at the side, are three loops of sky-blue ribbon with a long floating end, and slightly to the left side is a single loop with a floating end, all starting from the interior trimming, and forming a group which falls at the back. This *chapeau* is by M^{MS}. BRIE ET GEOFFRIN.

No. 12 is a CHAPEAU RABAGAS of brown velvet. Inside the front, are bows of sky-blue ribbon, terminated (at the left side only) by a rose-bud with foliage. At the left side are three large bows of the velvet, starting from which, a brown ostrich feather is carried to the back. From underneath the front bow, starts a similar feather which trims the front. At the back is a long loop of broad brown ribbon, accompanied by two floating ends. The strings are of similar but narrower ribbon. This *chapeau* is by M^{ME}. MARIE BOIREAU.

MARRIAGE.—If a happy marriage has given to a man peace at home, let there be no dread of the caprices of chance—his happiness is sheltered from the strokes of fortune. A wife, gentle and affectionate, sensible and virtuous, will fill his whole heart, and leave no room for sadness. What will he care for the loss of property, when he possesses this treasure? Is not his home sufficiently magnificent, so long as she commands respect to it?—splendid enough, so long as her presence adorns it! A cottage where virtue dwells, is far superior to a palace—it becomes a temple.

Through her exertions, order reigns in his household, as well as peace to the soul. If injustice or ingratitude irritate or grieve him, her caresses will appease, and her smiles console him.

If poverty should compel him to work for a livelihood, if the fatigues of trade, or state affairs, should have exhausted his strength, or enfeebled his health, she alleviates the toil, by sharing it.

How easy and short will the voyage of life appear with such a companion! As in the fortunate isles, he will always find at the same time buds, flowers, and fruits. His summer will retain and preserve the charms of his spring; and old age will draw near without his perceiving its approach.

A WOMAN'S WORDS.

Together on life's hopeful road,
We stand, in God's sight, one,
Each sworn to share the other's load,
Till all our work is done.
Oh bliss, too deep to breathe in words!
Oh song so keenly sweet!
That listening to its thrilling chords,
My heart forgets to beat.

And thou hast sworn to love and guard,
In sickness and in health,
To keep me safe with watch and ward,
In poverty and wealth.
And I have promised with my heart,
(Though faint my words might be),
And well I love my meeker part,
To serve and honor thee.

To serve thee, aye with heart and hand,
To make my law thy will,
To own thee worthy to command,
Till life's last pulse be still.
To love thee, honor and obey,
With proudest loyalty,
And teach my willing heart to say,
Such power is safe with thee.

My lord, my liege, and yet my love,
My sworn knight true and leal,
How weak are simple words to prove,
The happiness I feel.
But love will not be always dumb,
I trust the future years—
The happy length of days to come,
To tell my hopes and fears.

I may not join the noble strife
Thy grander talents prize,
But living daily to thy life
I may grow strong and wise.
And as the moon that shines afar,
To gild the silent even,
Is worshipped by the little star,
That follows it through heaven.—

So I, my king, will follow thee
This broad earth o'er and o'er,
Too blest thy royal light to see,
Too glad to ask for more.
But oh my heart! lest bliss should cloy,
Remember Him who gave,
And then should sorrow cloud thy joy,
Thy God is strong to save.

ST. VALENTINES' MESSENGER.

Few of the ancient festivals are more religiously observed than that of St. Valentine, the patron saint of love and lovers. He presides over the fates of all affections, from the most dignified specimen of manhood and the loveliest edition of womanhood, down to the pair of brown hedge-sparrows that sit on the bare boughs, twittering soft nonsense, mingled no doubt, with more practical remarks concerning the situation of their new house.

Among other pretty customs is that (more prevalent for obvious reasons, in the country than in large towns,) of watching the window

for the first person of the other sex who passes.

Sometimes, I fear, the sight of the favored individual is not so much the mere object of chance as the blushing young lady would have us believe. A remark may have been made during the previous evening, purporting that the swain had business at So-and-So's at 8 a. m. on the morning of the fourteenth, and must needs pass the house.

Hence the abnormal early rising of Miss Cecilly, and the praise-worthy manner in which she sits down to her practising. Not the loudest fantasia, however, drowns the martial tread of the expectant lover. He is in sight; their eyes meet. Arthur lifts his hat in token of recognition. Cecilly's scarlet cashmere frills tremble as she returns the salute. Seeing them with the eye of my mind, I wonder at what time these young people left their beds, for Cecilly's toilet must have taken a full hour. The nut-brown coils and plaits on her pretty head were never more elaborately arranged. Arthur's fresh glowing face demonstrates a recent very cold bath.

The lovers smile. Arthur passes, and Cecilly returns to her practising, to wait, with what patience she can, for the arrival of the postman, always so late on this morning.

I wonder if postmen ever send valentines on their own account. I suppose so, and yet it would be easier to imagine them in their weary disgust of such follies, investing their cash, and testifying their affection, by presents of a totally different description.

All hail to the postman on Valentine's morning!

Bright are the faces peeping from behind muslin and moreen curtains, as the owners stealthily watch his slow progress down the street.

He has many packages to deliver at Miss Brown's seminary, most of which fall into the virgin hands of Miss Brown herself.

Of course that lady frowns, and severely deprecates, but all missives find their way, though somewhat late, to the fair hands for which they were destined.

Miss Brown with all her staidness, has a soft spot behind that fashionable corset, and privileged persons like the present writer, have seen in a private drawer, valentines of dainty, though old-fashioned design, directed to Miss Brown. They came to that lady when she was young and blooming as the fairest of her scholars, but the hand which sent, and the heart which chose them, have been but a handful of dust this many a year. But Miss Brown

keeps her old Valentines, and the thought of them makes her less severe than she would otherwise be, in scrutinising the postman's burden.

Near Miss Brown's, the postman disappears in a little grove of laurel and fir-trees, where resides a widow-lady, and her only child. Here he has but one package for delivery,—a very dainty one, and little Alice's lips tremble with fond delight, as she draws the last cover from the lace-sheltered bunch of scented violets.

If a tear glistens on the leaves when her mother examines the treasure, it seems but fairy dew, and it only tells of Alice's gladness for the deep love which is so soon to shelter and round all her life into a circle of joy. The guard ring was kissed a little oftener in honor of Valentine's day,—the last festival of that name, which Alice was to spend unmarried.

The postman crosses from the house with the laurels to one much more pretentious, with a flight of steps and a portico.

There two valentines are left for one young lady, and seven or eight for division among the giggling maid-servants, who have anxiously awaited the arrival of Her Majesty's servant.

The two dainty valentines are criticised by the maidens, before they are laid by the side of Miss Eleanor's plate in the breakfast room.

Both Miss Eleanor and her mother smile, and make many admiring remarks concerning the larger of the two, a group of lilies of the valley on white satin, with a diamond ring hiding in the leaves. Mamma congratulates herself on her late successful campaign, which brought a middle-aged *millionaire* to Miss Eleanor's feet; and reflects with satisfaction on the mansion in Belgrave-square, to which in three months, a bride is to be taken.

She displays a little curiosity concerning the sender of the other love-token,—a simple wreath of forget-me-nots, sweetly scented,—but Miss Eleanor does not commit herself.

She disappears with both valentines after breakfast, and in her room a few tears fall on the forget-me-nots, drops as bright as the diamonds which yet sparkle among the lily leaves.

But Eleanor has made her choice; love in a cottage has no temptation for her, and the modest claims of the curate must yield.

Eleanor dries her eyes, puts on the diamond ring, and later in the day writes to the curate, telling him she is engaged to Mr. — of — Park, and Belgrave Square.

The curate must forget his hopes as best he can, while the time may come when Eleanor will remember the forget-me-nots, in longing

for a better object of love than the wealth of a *millionaire*.

The postman passes to a pleasant house at the street corner, where a group of little children are eagerly watching his movements. They rush to the door as he mounts the steps, and into their trembling fingers he counts tiny parcels, three or four to each, and two larger ones for papa and mamma. Papa and mamma are not ashamed of their love-match, nor yet too old to delight in a pleasant surprise for each other on such festivals. Mamma's valentine is not so elaborate as those she used to receive in her maiden days, before the wants of a household obliged papa to look more frequently into his purse.

Papa's too, shows symptoms of thought for other expenses, such as pinafores, frocks, pelisses, &c. which were unknown when mamma's first valentine came to brighten his dingy chambers in the Temple, nine years ago.

But as they turn from the valentines to each other, the smile on mamma's lip belying the tear in her eye, both know how much deeper and dearer love has grown during that nine year's union.

But the children! Never were such valentines!

This one is certainly from mamma, and that from papa; that little girl in pink with a white muff, which is the joy of little May's heart, must have come from auntie, while George is sure that the picture of a little soldier was sent by uncle Willie.

And baby's valentine! How sacred it is rendered to the children by mamma's prohibition, "Don't touch, only look."

But how very irreverent after all, is that young lady's own treatment of it; the rose-wreath comes off first, the lace paper next, and finally the stamp.

These things of beauty will be joys, if not for ever, at least for the day to the children, and one or two will take their treasures to bed with them at night.

I must not follow the postman any further. His rounds are too long for me to write of, or for you to read. On that day of all the year, postmen know something of the reception their deliveries meet. At any other time they hand in their missives, bearing divers tidings of business or pleasure, life or death, joy or sorrow, without knowing or caring; but a sympathetic smile generally accompanies the delivery of the large and small scented packets, which abound on Valentine's morning.

There is a second delivery of letters, of course,

but it has not half the interest of the first, in which town and country unite.

I will now leave my readers at liberty to retire to that private room which is in every house or heart, to look again at their own valentines, which, whether old or new, are nevertheless precious.

SNOWDROPS AND CROCUSES.

Snowdrops and crocuses, yellow and white,
Snowdrops and crocuses, fair to the sight,
Joyous and sweet are the visions ye bring,
Blooming in winter, yet breathing of spring.
Seemingly fragile, yet hardy and bold,
 wooing the sunbeams, defying the cold,
First of the gems, Mother Nature doth set
On the brow of our earth for her spring coronet.

Snowdrops and crocuses, delicate forms,
Snowdrops and crocuses, nursed by the storms,
Gems borne by breezes that blow from the north,
To show that queen Flora still governs the earth.
Though ice-chains have crushed her gay sceptre
and crown,
And the flower-elves have withered 'neath winter's
grim frown,
To tell of her coming with bright Summer hours,
Spring snowdrops and crocuses; welcome sweet
flowers!

Snowdrops and crocuses, naught would ye be;
Were summer's bright garlands decking the lea,
The wealth of its blossom in garden and glen,
Would make us neglect or forget you, but when
Ye cheerily raise your fearless bright heads,
From the drifted snow on the garden beds,
We cannot help loving the first bright thing,
That whispers in winter the coming of spring.

—LEX.

WOMEN, and especially young women, either believe falsely or judge harshly of men, in one thing. You young, loving creature, who dream of your lover by night and by day—you fancy he does the same of you? He does not,—he cannot, nor is it right he should. One hour perhaps, your presence has captivated him, subdued him even to weakness, the next he will be in the world, working his way as a man among men, forgetting for the time being your very existence. You cannot rule a man's soul, no woman ever did—except by holding unworthy sway over unworthy passions. Be content if you lie in his heart, as that heart lies in his bosom, deep and calm; its beatings unseen, uncounted, oftentimes unfelt, but still giving life to his whole being.

VERY ARTFUL.—A gentleman advertising for a wife, says, "It would be well if the lady were possessed of a competency sufficient to secure her against excessive grief, in case of accident occurring to her companion."

GENIUS rarely exists without casting over the outward frame a certain spiritual loveliness,—and oftentimes soul and body grow linked together in an exquisite perfection, so that neither materialist nor spiritualist would think of dis severing the one from the other.

The Theatres.

The pantomime at DRURY LANE is more than usually entertaining, and well attended. "*The Children in the Wood*" is the title, and it is founded on an old legend dear to childish hearts. The talented Vokes Family give great spirit to the performance, and the excellent singing and acting of Miss Harriet Coveney are fully appreciated. The scenery is by Mr. Beverley, and the fanciful ballets and movements of birds and squirrels greatly add to the enjoyment of the spectators. At COVENT GARDEN the new songs, dances, and other additions have rendered "*Babil and Bijou*" very attractive during the holiday period. The morning performances have been very successful. The PRINCESS's has been well furnished with "*The School for Scandal*" with Mrs. Mellon and Miss Furtado. The pantomime, one of the most lively of the season, is called "*Little Goody Two Shoes*." At the GAIETY, Mr. J. L. Toole draws large audiences by the pathos and humour he exhibits in "*Trotty Veck*," and also as the hero of the burlesque "*Ali Baba*." During the month "*Lady Audley's Secret*" has replaced "*Quits*" at the COURT; Lady Audley by Miss Ada Dyas. At the PRINCE OF WALES's, Mr. Wilkie Collins' dramatic story "*Man and Wife*," in four acts, has just been produced.

MADAME TUSSAUDS.—The many attractions of this brilliant exhibition are constantly receiving additions. The latest novelties are, an exceedingly faithful Portrait Model of Dr. Livingstone, and also Mr. H. M. Stanley and his African boy Kalulu, modelled from life.

THE DECAY OF THE TEETH AND GUMS arises from various causes: but principally it may be attributed to early neglect, ill-health, and the use of teeth-powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.

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THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine for the past few months; our readers can therefore select at a glance, any style of Pattern they may require.

OCT.—Two Patterns. The ALEXANDRA PALETOT, and the ROTONDE-PEPLUM.

NOV.—Two Patterns. The DUCHESSE PALETOT-MANTELET, and the MARCHIONESS CORSAGE A GILET.

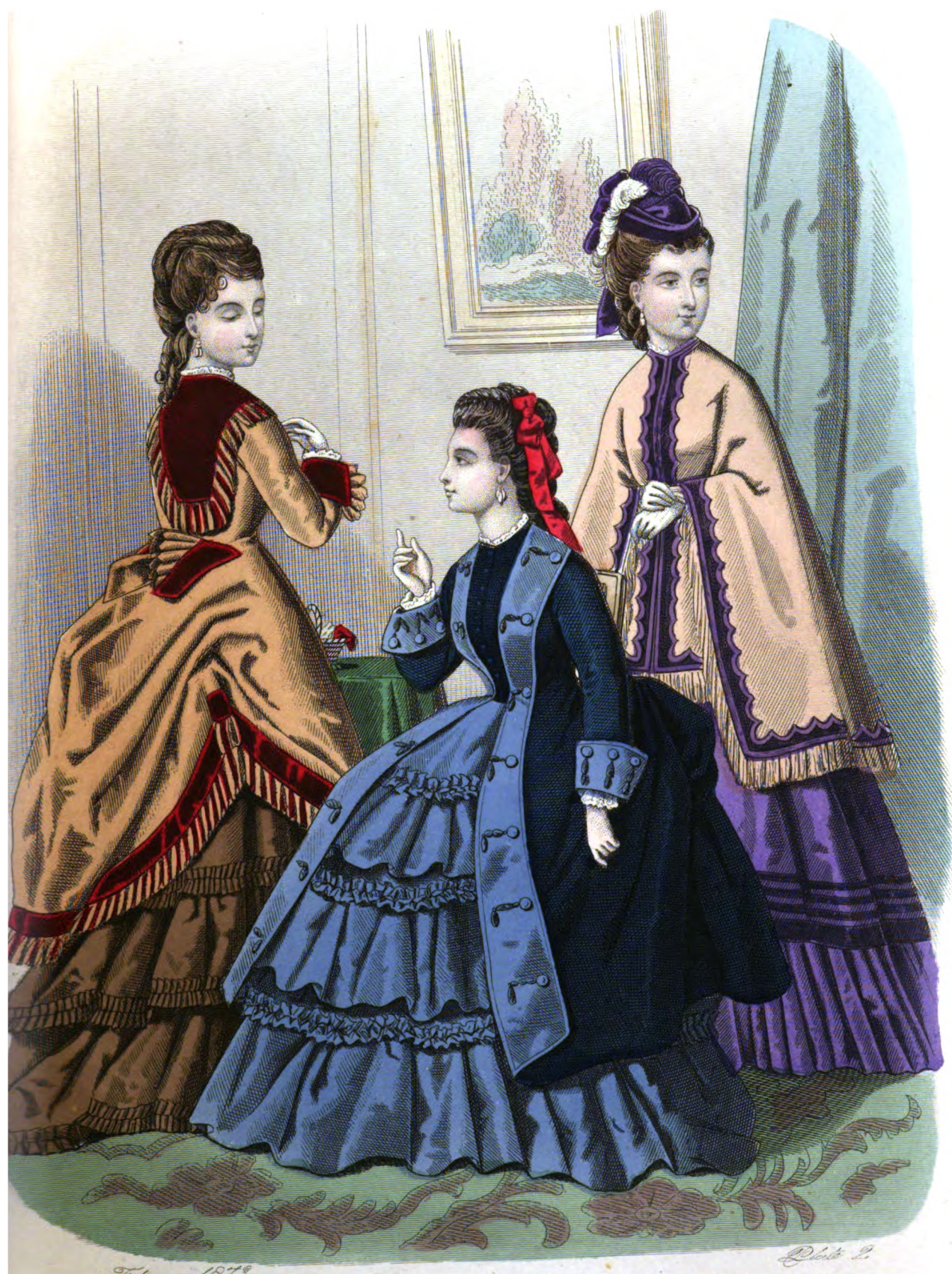
DEC.—Two Patterns. The new PARISIAN VESTON for outdoor wear, and a LADIES' WATERPROOF with cape and hood.

JAN.—Two Patterns. The PRINCESSE BEATRICE CASSAQUE, and an EVENING DRESS BODY.

Copies of the above Magazines, may still be had.



Le Monde Élegant.



February 1873

Revue 2

Le Monde Élegant



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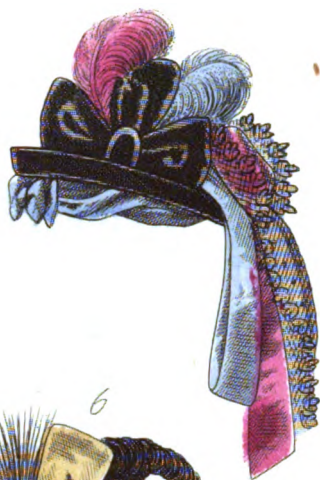


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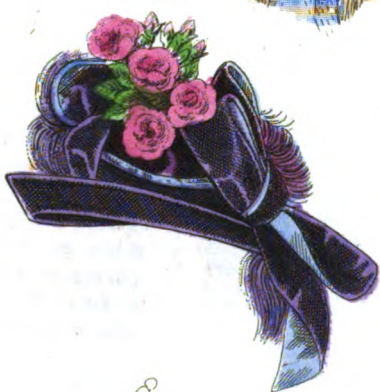
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February 1878

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 591.

MARCH, 1873.

VOL. 50.

Observations

ON

LONDON AND PARISIAN FASHIONS.

It is always with great pleasure that we write our observations for the month of March,—March, which commences the London Season, ever brilliant with flowers, music, and the gay costumes of Ladies. It seems natural, in our eyes, that a lovely costume combining beauty of color, graceful form, and novelty, should always give exquisite pleasure.

Our *Artistes des Modes* are at present engaged in producing new creations suited to all tastes. From what we have seen there are some lovely costumes in preparation: the contrasts of color will be very harmonious, and the forms will be more varied than we have seen for some time past. Of course we cannot as yet, enter into a description of the styles which will appear in our April and May Numbers, but our present Number gives an indication of those which will prevail. The principal idea is greater simplicity and more elegance:—not such a profusion of frills and flounces as we have lately seen.

Bodies will generally be made with short skirts or *basques*, cut à la *Princesse* without seam at waist, but these *basques* will not be always pleated at the back, as they were last season.

The upper skirts will generally be caught up *en bouffant* at the back, in various styles. These upper skirts may be made *en Tablier*, or else be of the *Tunique* form, often with *revers*.

Dress skirts are made with a little more train than last season.

For early Spring, deep flounces will be worn. Some dress skirts are made with three flounces at the bottom.

The favorite style of sleeve just at the present time, is that made with *Mousquetaire* cuff. As the warmer weather sets in the wide open sleeves will be again seen.

For Evening Costume we have given the latest styles in our third plate.

Plate 5 contains a very choice selection of the most elegant Parisian Bonnets and Hats, showing all the new shapes and most fashionable styles of trimming.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the ALEXANDRA POLONAISE, as shown on the third figure of our first plate. It consists of front, sidepiece, back, and sleeve, all of which are given complete in their full length except the back skirt, which can easily be lengthened out to its full size by continuing the seams in straight lines; making the length of the pleat side the same length as the pleat of the side-piece; making the middle of back skirt 34 inches long, and the width at bottom of back skirt 22 inches. On the front we have shown by pricked lines the large fish which is taken out to define the figure, and the line indicating the *Gilet* portion of front is also marked out by a row of pricking. It will be observed that the *Gilet* is cut shorter at the bottom than the rest of the front. Very large pleats are allowed at the middle of back and at the side seams, so as to give plenty of material to form the *bouffant*, which will of course be caught up and fastened according to taste. In the sidepiece it will be seen that the seam under the arm is much longer than the corresponding seam of the front: this is purposely arranged to assist in forming the *bouffant*, as follows:—the extra length on the side piece is to be pleated or gathered in, (as shown by the small cuts), so as to bring the two notches on the sidebody seam, exactly opposite the two notches on the front. The sleeves show the form of the *Mousquetaire* cuff.

The pricked line on the front that marks out the *gilet*, shows the place for the front edge of the band of trimming: this trimming may be either carried round the back of neck, as shown on the tissue-paper pattern, or it may stop at the sides of neck and be carried along the top of *gilet*, as shown on the colored engraving (fig. 3 plate 1): either style is equally fashionable and in good taste.

Many Ladies would prefer this *Polonaise* without the *Gilet*, and in that case the piece cut away at the bottom to represent the *gilet*, must be filled up. When this is filled up, the front edge ought to be about 35 inches long, measured from the neck to the bottom, and will thus form a slight point at front.

Our second pattern is a HIGH DRESS BODY FOR A YOUNG LADY ABOUT 10 YEARS OF AGE, as shown on fig. 2 plate 2. It has a round waist, and will be found a very useful standard pattern.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and tight-fitting *Casaque en suite* of black silk. The bottom of the under skirt is trimmed by a flounce bound by a *rouleau* of white silk, and headed by a *biais* band of black silk, having at each side a *rouleau* of the white silk. Above this band are four upright pleated frills, each bound by a similar *rouleau*: the whole of this trimming covers about one third of the skirt. The upper skirt starts from the sides, and is à *traine*. It is rounded at the bottom, and is edged by a pleated frill bound by white silk, and headed by two *rouleaux* of similar silk. The upper portion of the skirt is covered by a round *bouffant* which starts from the waist, and is formed of three large *bouillons*. The sides of this skirt are attached to the under skirt by four *papillon* bows of black silk bound by white silk, two being placed even with the uppermost of the four frills before named, and the two others at a little distance above. The *Casaque* is lined by white silk. It forms two deep points at the sides, and two shorter points in front, while at the back are two very large pleats arranged so as to show the lining. The edges are all trimmed by three *rouleaux* of white silk, and at each point is suspended a white silk tassel. The sleeves are very large at the wrists, and form points at the back, while the fronts are square. They are lined and trimmed in accordance with the other portions of the *Casaque*, the arm-holes also being surrounded by the *rouleaux* of white silk. A colored Hat or Bonnet would of course be added for the Promenade.

This Costume is by M^{me}. DU RIEZ, 8, rue Halévy.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of cream colored silk. The back of skirt is *bouffante*, and the front is trimmed by a round *tablier* edged by a deep fringe of cream-colored twisted silk, headed by narrow gimp of the same color. The short Veston is of white *vigogne*. The front is trimmed at each side of the opening by four rosettes of scarlet *passementerie*. In the centre of each is an olive of the same color, and starting from these, loops of fine silk cord of the same color are united in the centre by similar but smaller olivets. The Veston is cut open in the centre of back, and at each side of the opening are three rosettes of scarlet *passementerie*, and from olivets in their centres, start loops of scarlet cord twisted like those in front. The fronts of sleeves have a similar trimming. *Chapeau Babagas* of straw, trimmed by scarlet velvet ribbon, and black lace.

This Costume is from the MAISON ADOLPHE, Boulevard Montmartre. The Veston may be

cut from our first full-sized pattern for December last, by using a sleeve of the ordinary form.

COSTUME FOR HOME OR THE PROMENADE.

Fig. 3.—This Costume consists of a skirt and *Polonaise à Gilet*, of silk of the color called *Bleu du Lac*. The bottom of skirt is trimmed by a broad flounce, the upper portion of which is covered by a narrower one headed by a *biais* band of silk of a much lighter shade, edged by *rouleaux* of black silk, and surmounted by an upright frill. Above is a third flounce, of nearly the same width as the second, and similarly headed, and above this, is a third *biais* band and frill, like those just described: the whole of this trimming covers about half the depth of the skirt. The *Polonaise* is of a darker shade of the *Bleu du Lac*. The front or *Gilet* portion is short, and is covered with silk of the same color as the skirt, and it fastens by a row of buttons. The sides of the *Polonaise* are prolonged to form points, while the back is caught up *en bouffant* and is fastened at the left side by a loop and two floating fringed ends of broad sky-blue ribbon, and at the right side, by a group of bows of similar ribbon. The sides and back of the garment are edged by a *biais* band of sky-blue silk, rather wider than those on the skirt, and similarly edged. This trimming is continued up the sides of *gilet* and along the front of the neck. The sleeves have *mousquetaire* cuffs, edged by the *biais* bands. A *Chapeau* would be added for the Promenade.

This Costume is from the MAISON GAGELIN, rue de Richelieu. We give the full-sized pattern of the *Polonaise à Gilet*.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The under-skirt is of a light shade of Maryland brown silk, and is trimmed by three flounces of graduated widths, each put on with a heading. The upper skirt and *corsage* are of pearl grey poplin. The back of skirt which is *bouffante*, is slightly deeper than the front, the sides are cut open, and the spaces are crossed by bands of ruby velvet, having at the ends single bows. The bottom is trimmed by a *biais* band of ruby velvet. The *corsage* has *basques*, very deep and square shaped in front, this portion being nearly covered by ruby velvet which is continued in the form of bands, up each side the opening of *corsage*, to the neck. At each side is an imitated pocket of grey poplin striped by five bands of ruby velvet. At the back, the *basques* are much smaller, are cut open in the centre, and are edged by a *biais* band of the velvet, and surmounted by a small pleated *eventail* edged by similar velvet. The front of *corsage* is closed by a row of ruby-velvet buttons; the sleeves are rather large at wrists, and have cuffs striped by narrow bands of ruby velvet, each band terminated by a small bow.

This elegant Costume is from the LIEU DES NATIONS, Rue de faubourg Montmartre.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à deux jupes of apricot-colored silk. The under-skirt is trimmed near the bottom by a *biais* band of sky-blue silk. The upper-skirt is caught up *en bouffant* by a twisted band of sky-blue silk, which starts from the sides of waist (forming an open loop). The front of the skirt falls in folds. The *corsage* is closed by sky-blue silk buttons, and the *ceinture*, of sky-blue ribbon, has at the back a group of three bows with two floating ends. On the left shoulder is a knot of blue ribbon, forming two loops and two floating ends. The sleeves have frills edged and headed by *biais* bands of sky-blue silk.

This Costume is from the MAISON A. SCHILLER, Boulevard des Capucines. We give the full-sized pattern of child's Corsage.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of lilac silk. The bottom of the under skirt is trimmed by a broad flounce arranged in pleats, alternated by plain spaces. The flounce is headed by a *biais* band of the silk, edged at each side by a *rouleau* of lilac silk of a darker shade. At the bottom are five similar *rouleaux*. At the right side of each pleat, is a pointed piece of silk falling on the plain space, and edged by three *rouleaux* of the darker silk. These pieces start from the *biais* band by which the flounce is headed, and are carried to the bottom, and above each pleat is placed, (on the *biais* band) a lilac silk button. The upper-skirt is edged by five *rouleaux* of the dark lilac silk, and it is caught up at the sides, thus causing the back to be *bouffante*. The *Corsage* consists of two distinct parts: the front is low and square, and forms a point: it is headed by a single *rouleau*, and is closed by dark lilac silk buttons. The portion forming the sides and back of *corsage*, is à *basques*, and at the sides (which slightly overlap the front), are pointed *revers* edged by three *rouleaux* of silk of the darker shade, and continuing round the neck. The *basques* also have two *revers* similarly trimmed, and at the back of waist is a sort of hollow triple pleat. The sleeves have *mousquetaire* cuffs edged by single *rouleaux*, and each finished by two *revers* trimmed by the *rouleaux*. Between the *revers* are small open spaces, on each of which are three buttons. *Chapeau Rabagas* of lilac velvet, trimmed by black velvet and lilac and black ostrich feathers.

This elegant Costume is designed by M^{ME}. FLADRY, 43, rue Rocher.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of white tarlatan. The bottom of the skirt is without trimming, and the back is partially covered by a large round *piece bouffante* which starts from the sides of waist, and is edged by a flounce of white lace. The *Sortie du Bal* is of light scarlet silk. It is of the Talma form, is cut up in the centre of back, the sides forming points which extend below the other portions of the garment. All the

edges are trimmed by white silk tassel fringe, and by a band of white *guipure de soie*. At each side of the back opening is a double band of the *guipure* arranged obliquely and forming tabs. The points at the sides of the garment and the front corners are each trimmed by a similar tab, those in the front corners being arranged obliquely. Starting from the sides, single bands of the *guipure* are carried over the shoulders and down the sides of front, to the corresponding points. The *guipure* also forms a point near the back of neck, and is carried round to the front, where the garment is fastened, and a little below this point are placed two rosettes of *guipure* attached to each other by a loop of twisted silk cord, and each terminated by a white silk tassel.

This Ball Costume is by M^{ME}. EDMÉ. PARIS, Boulevard de la Madeleine. The Sortie du Bal may be cut from our first full-sized pattern for November last.

BALL TOILETTE.

Fig. 2.—This dress is composed of a skirt of rose-colored silk, entirely covered by broad pleated flounces of white tarlatan, arranged in the following manner. At the bottom is a broad flounce, the front portion of which is headed by a narrow band of rose-colored ribbon, on which are placed at equal distances single white *marguerites*. The back of this flounce is arranged so as to form a train. The remainder of the front is covered by three additional flounces slightly graduated in width, two of these are headed like the bottom one, the upper flounce extends to the waist, being cut in one with the front of *corsage*. Starting from the sides of these, three slightly broader flounces are carried round the back of the skirt; they fall over each other, and at the points where they start, are placed *bouquets* of white *marguerites* with loops and floating ends of rose-colored ribbon. The front of *corsage* is, as already mentioned, cut in one with the upper front flounce: it is arranged in flat pleats, and is partly concealed by a *bouquet* of white *marguerites* with some bows of rose-colored ribbon. The remaining portion of *corsage* is of rose-colored silk, and has a large round *basque*, pleated at the back. The edges are trimmed by a *rûche* of white tarlatan having in the centre a narrow band of rose-colored ribbon, on which are placed white *marguerites*. At the back of waist is a large knot of broad rose-colored ribbon with long floating ends. The sleeves are formed of single *bouillons* of white tarlatan finished by narrow frills of lace, and on each sleeve are bows and short ends of rose-colored ribbon.

This simple and elegant Ball dress is designed by M^{ME}. DU RIEZ, 8, rue Halévy.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of sky-blue silk, and is trimmed at the bottom by two flounces of the silk, and two of white lace, arranged alternately; the upper one, which is of white lace, is put on with a heading and a double *biais* band of sky-blue silk edged at each side by a *rouleau* of white satin. This

founce is raised to form a point in front, and on it is placed a *papillon* bow of the silk, edged by *rouleaux* of white satin, and having in the centre a rose with foliage. At each side of the skirt is a very broad tab of white spotted *tulle* arranged *en bouillon*, surrounded by double *biais* bands of sky-blue silk edged by the *rouleaux* of white satin, and edged at the sides nearest the back of skirt, by white lace continued from the upper founce, the front sides also being edged by white lace. Near the bottom of each are placed two *papillon* bows of the silk, edged by white satin *rouleaux*, and having in their centres single roses. These tabs disappear beneath the upper skirt, which is of white lace, and is caught up at the sides and fastened at the right side by a trail of roses, and at the left side by two bows like those already described; the skirt is thus rendered *bouffante* at the back, while the front falls in folds. The *corsage* is of sky-blue silk. It has *basques*, pointed in front, and forming in the centre of back three hollow pleats. The *basques* are edged by a narrow pleated frill of silk, headed by a *biais* band having at each side a *rouleau* of white satin, and these bands are carried up the centre of front. The *corsage* is cut *en carré* both at back and in front, and is trimmed by a frill of white lace headed like the *basques*. On the chest and on each shoulder is a rose with leaves, and to the one on the chest are attached the ends of a little garland of leaves and buds, which is carried round the neck.

This Ball Costume is from the MAISON GAGELIN, rue de Richelieu. The *Corsage* may be cut from our second full-sized pattern for Jan. 1873.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of *mauve* silk; the skirt is entirely without trimming. The tight-fitting *Casaque* is of black silk. The back is very short and is cut open in the centre, forming pointed *basques*. Starting from the sides, the fronts are prolonged so as to form deep-square-shaped tabs. The edges are trimmed by black lace, headed by two *biais* bands of silk. Below the *basques* are two founces of black lace, the upper one slightly falling over the other, and they are rounded off at the sides, where they overlap the tabs. At the back of waist is a knot of black lace having in the centre an *agraffe* of *passementerie*, from which start three tassels. From this point, two *biais* bands are carried up the centre of back, to the waist, each band edged at the outer side, by black lace. The trimming from the tabs, is continued up each side of the front opening and round the neck. The sleeves are very large at wrists, and are cut square at the back, enclosing the fronts which are round: they are trimmed in accordance with the other portions of the *Casaque*. At the back of each sleeve, just below the elbow, is a knot of lace from which start three tassels. Black velvet Bonnet, trim-

med by rose-colored velvet ribbon and an ostrich feather of the same color.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress *a deux jupes*. The lower skirt is of striped cream-colored and black Pekin, and is trimmed at the bottom by a *biais* founce of the same material, arranged in pleats at equal distances from each other. It is put on with a heading bound by black silk, and turned down at the summit of each pleat. The upper skirt is of cream-colored silk. The edge is bound by a *biais* piece of the striped Pekin, and the skirt is caught up at the sides where it forms pleats, the back being *bouffante*. The front is open to the waist, and is closed by black silk buttons. The *corsage* is covered by a spencer of the striped Pekin, having square-shaped *basques*, and closing by a row of black silk buttons. The sleeves are attached to the *corsage*, and are (like it) of cream-colored silk. At the wrists are *mousquetaire* cuffs of the striped Pekin.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—This Dress consists of an underskirt of black silk, falling in pleats from the waist, and of an upper skirt and a *corsage à basques* en suite, of *Réséda Vigogne*. The upper skirt is composed of two pieces bound by black silk, the skirt fastening at the left side by gold buttons. It is caught up *en bouffant* and arranged so as to conceal the junction of the two pieces. The *bouffant* is fastened at the left side by a band of black ribbon, with a long floating end, and at the right side by a similar band, with a loop and a shorter end. The *corsage à basques* is wrapped over, and closes at the left side by gold buttons extending to the bottom of the *basques* (which are not cut up at the back or sides). The opening is bound by black silk, as is also the bottom edge of the *corsage*, and of the skirt. The top of the crossed over portion of *corsage* is bound by black silk, and there is a sort of pointed hood formed of a double piece of the *vigogne*, the centre of which is trimmed by a chain of bows of black ribbon, terminated at the point by two long floating ends, and in front is a *papillon* bow of similar ribbon. At the back of waist is a square shaped pleated piece of the *vigogne*, put on by two gold buttons, and from under it starts a bow of black ribbon with two floating ends. The sleeves are finished by *mousquetaire* cuffs lined by black silk, and slightly caught up at the back by bows of black ribbon each having a floating end. The cuffs are also ornamented by gold buttons with long button-holes marked out by black ribbon. The bottom edges as well as those of the cuffs and *basques*, are finished by five or six rows of stitching, Bonnet of blue velvet, trimmed by feathers of the same color, black ribbon and rosebuds.

This Costume is from the MAISON CAVALLY.

PLATE THE FIFTH.

No 1 is a CHAPEAU of grey straw. The brim is edged by a *rouleau* of rose-colored silk, and the crown is surrounded by a draped band of light brown silk, which terminates in a floating end at the back. Above this band, partially concealing it, is a garland of pink and blue eglantines, in the centre of which is placed, (in front) a small *bouquet* of rose buds with foliage. At the left side is a knot of rose-colored ribbon, from which a floating end is carried to the back, accompanied by a trail of rose-buds and leaves. The back is also trimmed by a light brown ostrich feather. One string is of rose-colored ribbon, and the other of brown ribbon. This CHAPEAU is by M^{ME}. MARIE BOIREAU, *Boulevard Montmartre*.

No. 2. This CHAPEAU is partially of the *Rabagas* and partially of the *Toque* form. The brim is covered by black velvet, and the crown, which is soft, is of sky-blue silk, and is surrounded by a band of black ribbon. The inside is trimmed by a double band of sky-blue ribbon twisted in a spiral form. At the left side are two bows, one of sky-blue and the other of black ribbon, and also (towards the back) a *bouquet* of roses de mai with numerous buds and stalks. From the *bouquet* start two bows of black ribbon, and also a blue and a black ostrich feather, the former inclining to the front, and the latter to the right side. At the back is a long loop of sky-blue ribbon, with two floating ends, one of sky-blue and the other of black ribbon. This CHAPEAU is by M^{ME}. JENNY NAVARRE, *Boulevard des Italiens*.

No. 3 is a CHAPEAU *Bolero* of black silk. The brim is more turned up at the back than at the sides and front, and is covered by black velvet. The inside is trimmed by a spiral twist of sky-blue ribbon, forming near the back, an open loop crossed by black velvet, and terminating in long floating ends. On the front of this twist of ribbon, is placed, towards the left side, a group of bows of sky-blue ribbon. The crown which is very low, is surrounded by a band of black ribbon with a narrow *rouleau* of sky-blue ribbon, and also by a band of sky-blue ribbon, and in front is a group of bows of ribbon of the two colors, having above it, a *bouquet* of rose-buds and myosotis. Falling over the back of brim, are two floating ends, one of black and the other of sky-blue ribbon. Strings of black velvet ribbon. This *Chapeau* is from the MAISON ROCHÉ, *Rue Laffitte*.

No. 4 is a CHAPEAU of black silk, having the brim hollowed out at the back. Inside is a black ostrich feather trimming, and the crown is surrounded by two double *biais* bands of black silk, the lower one covered by black *tulle bouillonnée* and edged at each side by narrow lace. The upper band is surmounted by an upright frill of similar lace. At the left side is a group of three bows of black ribbon having an *agraffe* of jet in the centre, and from this point starts a pink ostrich feather, with an *aigrette* and a tuft of black feathers. At the back are two puffs and a lappet of black lace, This CHAPEAU is from M^{ME}. DELANARRE.

No. 5 is a *Paillasse* HAT of light brown straw. The brim is turned up much more at the sides than at the back and front, and is covered by black velvet. The crown is surrounded by a band of black velvet ribbon, which forms four flat bows in front, and terminates at the back in two loops and a floating end. At the left side is an ornamental bird, accompanied by some cock's feathers. This Hat is by M^{ME}. ESTHER, *Rue de Richelieu*.

No. 6 is a bow-shaped BONNET of rose-colored silk. The brim is turned up and is covered by a double quilling of white *tulle*. The inside is also trimmed by a double band of rose-colored ribbon twisted in a spiral form, the *brides* being a continuation of this ribbon. In front is a knot of ribbon surmounted by puffs of *tulle* of the same color, and which forms folds at the left side, and terminates in a puff at the back. Starting from the knot of ribbon already described, a rose-colored ostrich feather is carried to the right side,

which is also trimmed by a large knot of ribbon, a band of which is carried from it to a loop and two floating ends which fall at the back. This Bonnet is by M^{ME}S. BRIE ET GEOFRIN, *rue de Richelieu*.

No. 7 is a CHAPEAU *Rabagas* of pale violet silk. The brim is covered by velvet of the same color, and the inside is trimmed by a garland of eglantine. At the left side is a group of five large bows of pale violet ribbon, from above which start two ostrich feathers of the same color, one inclining to the front and appearing at the right side, while the other is carried towards the back. The group of bows just named is connected by a puffed band of the ribbon, to a loop and two floating ends at the back, accompanied by a lappet of black lace, which also forms a puff. *Brides* of similar lace. This elegant Chapeau is by M^{ME}. ANDRÉE, *Boulevard des Capucines*.

No. 8 is a CANNEZOU of rose-colored silk. It is *à basques* both at the back and in front, the back being cut open in the centre to the waist. The *cannezou* is edged by a frill of white lace headed by a *rouleau* and an embroidery, of white silk: it is open on the chest and has four pointed *revers*, the smaller ones falling over the larger, and they are each edged by a quilling of white lace, headed by the *rouleau* and embroidery of white silk. The trimming is continued round the neck. In front are two pockets marked out by similar trimming, and on the chest is a group of bows of rose-colored ribbon with three fringed ends and a pink and white *marguerite*. This *cannezou* is from the MAISON CAPRICE, *Passage des Princes*.

No. 9 is a CHAPEAU *Rabagas* of greyish blue silk. The lower portion of brim (which is of black velvet) is covered by black lace put on plain, and this is partially concealed by an ostrich feather trimming of greyish blue. At the left side near the back, is a draped bow of grey-blue silk, edged at one side by black ribbon, and from it starts an ostrich feather which is carried towards the front and right side. From the same point appear two large bows, one of grey-blue ribbon lined with black, and the other of black lined by grey-blue ribbon. This trimming is completed by a spray of white narcissi, with leaves. A draped bow of black ribbon connects the bow first described, to a long loop of similar ribbon lined by the grey blue, and accompanied by two floating ends of ribbon one of each color. *Brides* of black lace. This Chapeau is by MADAME ANDRÉE.

No. 10 is a CHAPEAU *Bolero* having a soft crown of black *tulle*. The brim is covered by black velvet, and the crown is surrounded by a quilling of black lace, having in the centre an ostrich feather trimming of the same color. At the left side near the back the upper portion of the quilling is doubled down, and above it is placed a *bouquet* of lilacs, from which start two black ostrich feathers, one inclining to the front, and the other to the back of the bonnet; the lace by which the crown is surrounded falls in a lappet at the back, accompanied by a trail of lilacs and foliage. This Chapeau is by MADAME BOIREAU, *Boulevard Montmartre*.

No. 11 is a HEAD-DRESS formed of alternate bows of black velvet and of violet ribbon terminating at the back in an open loop, with a large bow of the violet ribbon and a floating end of the black velvet. A frill of white lace appears in front above the bows, and at the top are some yellow flowers with foliage, a trail of which falls at the back. The Head-dress is from the MAISON MULLER-GILBERT, *rue de la Paix*.

No. 12 is a round HAT of sky-blue silk. The brim, which is turned up much more at the sides than at the back and front, is covered by black velvet, partially concealed by a garland of Myosotis with foliage. A band of black velvet ribbon surrounds the crown. At the left side, near the back, and starting from inside the brim, is a *bouquet* of Myosotis and rose buds, and appearing above the crown at the back, are three floating ends, two of sky-blue and the third of black velvet ribbon. This hat is by M^{ME}. JENNY NAVARRE.

THE VOICE OF SPRING.

Busy, bluff March winds are shouting
 To the drowsy lingering Spring,
 Lest she tarry longer doubting,
 Beautiful but sleepy thing.
 To your call, oh lusty warders,
 Hark, the truant answer makes,
 "Shines the crocus in the borders,
 Blooms the primrose in the brakes.
 Buds the blackthorn in the meadow,
 Sings the blackbird on the tree,
 Lengthened daylight checks the shadow,
 And the daisy decks the lea.
 Yellow catkins droop and wither,
 Willow buds grow smooth and white,
 Birds are darting hither, thither,
 Quivering with a strange delight.
 Playful lambs, my living pledges,
 Frisk o'er pastures growing green,
 Breezes bid the wakening hedges,
 Don the livery of their queen.
 I am coming, and I carry
 In my hand the golden hours,
 Coming, yea, I do but tarry,
 Counting up my special flowers.
 Back I bring each well-known blossom,
 Cowslip cups for fairy dew,
 Bluebells, hawthorn, and my bosom
 Scents of violets, white and blue.
 Back I bring the truant swallow,
 False to all, but true to me,
 And the cuckoo too, will follow,
 Lest my coming silent be.
 Waken, river, brook, and fountain,
 Waken forest, field, and dell,
 Waken valley, glen, and mountain,
 He who doeth all things well,—
 He whose promise stands unbroken,
 Bids thee wake, oh Earth, and sing,
 Yea, His mighty voice hath spoken,
 And I come, the welcome Spring."

H.S.

DOROTHY'S DIAMONDS.

"I should like you to wear them this evening, dear," said old Squire Stewart to his only child, as he placed the little box containing the family diamonds in her hand, on the morning of her twenty-first birthday.

With one hand fondly caressing her father's head, and the other held in his, Dorothy Stewart heard for the hundredth time, the story of these heirlooms. How, as a last resource, when Malcolm Stewart led his little band of picked men to help the ruined king at Naseby, he had pawned the precious gems to raise the necessary funds; how when Charles the Second came to the throne, the fair wife of a younger and gayer Malcolm Stewart had worn the diamonds at court, attracting the notice and envy of the king's favorite, the Duchess of Portsmouth.

How the Stewart diamonds had been town and country talk at ball and drawing-room,

through all the chances and changes, which a ruined estate entailed on the family. Yet they had never changed owners, and it was with pride, (not however, unmingled with sadness), that the last Squire Stewart, having no son, gave them on her birthday to his daughter Dorothy.

"I can give you little more, dear," he said sadly, as his oft-told story came to a close, "and you must wear them this evening: they never shone on a fairer brow," he added fondly. The Squire spoke truly, for Dorothy was indeed beautiful.

Her pale intellectual face was remarkable for its likeness to the old Stewart portraits, especially the sad dark eyes, and refined mouth. But the expression was different, their haunting look of sorrow was not on her face, which wore a deep content, and was often lit by girlish smiles. She had a quaint taste in dress, and the black velvet robe she wore that evening, enhanced her delicate, pale beauty. One red rose nestled in her hair, and with every movement of her head sparkled the restless diamonds.

Dorothy was accustomed to preside at her father's table, for she had early lost her mother. She was a graceful hostess, a striking contrast in her grave dress and manner to the young ladies arrayed in clouds of lace and muslin, who fluttered and chattered as such young ladies usually do.

Among the guests at the birthday dinner were two, strangers to Dorothy, Mr. Rössitur the new rector of the parish, and Sir Robert Carstairs, the son of an old friend and neighbour of the Squire's, recently recalled from India by the unexpected death of his elder brother.

The rector's face, though somewhat rugged in repose, was lighted up now and then by a warm and genial smile, and his serious, yet kind and thoughtful manner, won the quiet and admiring regard of the observant Dorothy.

Her examination of the baronet was less favorable, though his military appearance and bronzed complexion evoked many expressions of admiration from her less thoughtful companions, but Dorothy held her peace on the subject of her preference.

* * * * *

Six months have passed, and Sir Robert Carstairs is musing in bitterness over his disappointment, and wondering why Dorothy Stewart should that day have refused the hand and fortune he had offered her.

The squire also muses in his study, with

scarcely less disappointment, when the door quietly opens, and his daughter enters.

She comes to tell him with many a blush, and a few tears, that Mr. Rossitur has asked her to be his wife, and that she loves him.

The squire sighs, but he cannot withstand the pleading eyes and voice of his child, the eyes and voice so like her mother's.

Later in the day, George Rossitur had an interview with Dorothy's father.

"I am not rich," he says frankly, "you know the living is a small one, but Dorothy is not afraid."

The squire sighs again.

"Do you fear to trust her with me?" asks the rector.

"Oh! no," is the answer, "but I hoped she would choose otherwise. I had reasons."

Mr. Rossitur is too content with his good fortune to ask questions, or seek to disturb matters, and the subject ends.

* * * * *

Many changes have come to pass at pleasant Brennan Park. The old squire sleeps with his forefathers. The park has passed from the Stewart hands at last. Its sale barely paid the squire's debts.

With his last breath her father besought Dorothy to pay all he owed, but death came suddenly, and interrupted an earnestly attempted explanation. Stooping to catch his last words, Dorothy heard "Five thousand pounds, pay him;"—

As no claim for that amount fell in during the settlement of his affairs, Dorothy thought no more of what had passed, concluding that the debt that troubled him on his dying bed, had been cancelled with the others, so she turned to the duties of a wife with new interest, and began a life of deep content at the pretty rectory.

A few months after her father's death, Dorothy received a letter the writing of which seemed familiar to her.

It was from Sir Robert Carstairs, and ran thus,—

Carstairs, July 24th, 18—

Madam,

I beg to inform you that I hold an I. O. U. for £5,000, lent by me to the late John Stewart, Esq. in the month of January of last year. I take this method of conveying the intelligence to you, as your husband will doubtless wish to conduct affairs for your late father's honor in a private manner. I am, Madam, faithfully yours,

Robert Carstairs.

Dorothy's first feeling on reading this letter was one of utter dismay. She remembered the failing voice, and entreating tone of her father, when he tried to speak those last words, and she felt convinced that this unwelcome demand was indeed due.

But how was the debt to be paid?

After the settlement of her father's affairs, only fifty pounds remained, and this was all the fortune she had brought her husband, whose means as we have already seen, were small, and quite inadequate to pay such a heavy debt.

Poor Dorothy passed a sad day, revolving schemes in her mind, but only one way seemed clear,—to sell her diamonds.

Hot tears fell as she remembered the day, only two years ago, when her dear old father had given her these precious heir-looms.

She could now understand his earnest wish that she should marry Robert Carstairs.

At length unable to bear her trouble any longer alone, Dorothy sought her husband, and on his faithful bosom she wept the first tears she had shed since her father's death.

A few broken sentences from her, with the letter itself, told George Rossitur the cause of his wife's sorrow.

He soothed and comforted her fondly, and said, "I will see Sir Robert's lawyer tomorrow, perhaps an arrangement for payment by instalments may be made."

But Dorothy said,

"I have made up my mind to sell my diamonds, George."

"No," he answered, "do nothing rashly. We must try to make some arrangement when we ascertain Sir Robert's claim to be a just one, and meanwhile we must lessen our expenses."

They talked late into the night of their plans of retrenchment, which included the sale of Dorothy's pretty pony carriage, and other things which might be considered only luxuries.

Next day Mr. Rossitur had an interview with Sir Robert's lawyer, but returned with sad news for Dorothy. Sir Robert Carstairs would hear of no arrangement, but required instant payment.

He was fully aware of the embarrassed state of the Stewart property, but was sure Mrs. Rossitur would rescue her father's memory from the disgrace of debt.

Poor Dorothy knew it was the paltry revenge of a disappointed lover, which dictated this action. She was not bound to pay her father's debts, she knew, when his own estate had failed to do so; but she felt she had no right to keep

back her jewels while any remained unpaid, so she said,—

"I must sell the diamonds, George."

"I fear so," he answered.

Dorothy left the room to fetch them, saying,

"Let us have a last look at them. I have not worn them since my wedding-day."

She stood at the jewel-case, the diamonds in her hand, when her husband called her.

"Dorothy, Dorothy."

He stood on the stairs, trembling with excitement, holding a letter for Dorothy to read.

It was from a London solicitor, informing him that by the death of Nugent Rossitur, Esq. of Breckley Hall, in the county of Somerset, failing direct heirs, he was entitled to £8,000 a year.

So Dorothy kept her diamonds.

—H. S.

A GOOD WIFE.—She never crosses her husband in the spring-tide of his anger, but stays till it be ebbing water; and then, mildly, she argues the matter, not so much to condemn him as to acquit herself. Surely men, contrary to iron, are worse to be wrought upon when they are hot, and are far more tractable in cold blood. It is an observation of seamen that if a single meteor or fire-ball falls on their mast, it portends ill luck, but if two come together they presage good success. But sure in a family it bodeth most bad when two fire-balls—husband's and wife's anger—come both together.

HEROES.—Your grand world-heroes overthrow an army, or perform some art of self-devotion which makes the heart of history throb for a century after. But there is many a lauded martyr whose funeral pile is only a huge altar to self-glory, which the man's own dying hands have reared. The true heroes are those whose names the world never hears, and never will hear,—the blessed, household martyrs who offer unto God the sacrifice, not of death's one pang, but of life's long, patient endurance—the holy ones who through

"Love's divine self abnegation,"

attain the white robes and the ever-blooming palms of those who "have passed through much tribulation."

LOVE.—Oh, why is love so powerless—so vain? infinite in will, yet how bounded in power! We would fain spread world extended wings of shelter and comfort over our beloved; and yet in our helplessness we may let them sink, suffer, die, alone! Strange and sad it is that we, who would brave alike life's toils and death's agony,—ay, lay down body and soul at the feet of our dearest ones—cannot bring ease to the lightest pain their humanity may endure.

The Theatres.

At COVENT GARDEN "*Babil and Bijou*" has reached its last weeks of representation, after a most successful season. The DRURY LANE pantomime "*The Children in the Wood*," has continued during the month, but will shortly be replaced by Moncrieff's "*Cataract of the Ganges*," which was originally produced at this theatre in October 1823. It is an Oriental and aquatic spectacle, and real horses and real water will give the drama all its original completeness. "*Charles the First*," now in its fifth month at the LYCEUM, still draws great houses. It is supplemented by "*A Happy Pair*," and "*Should this Meet the Eye*." The PRINCESS's retains "*The School for Scandal*," and during the month a great attraction has been offered to the public by the engagement of Herr Bandmann and Mrs. Bandmann, who appear as *Hamlet* and *Ophelia*. At the QUEEN'S, "*Amos Clark*" has been re-produced in consequence of Mr. George Rignold's severe illness, rendering the continuance of Colonel Richard's play "*Cromwell*" impossible. A new five-act drama called OLD LONDON adapted from the French, and which is a version of the famous "*Jack Sheppard*" is the last novelty. No changes have taken place at the PRINCE OF WALES's, the VAUDEVILLE, GLOBE, or COURT Theatres, the full programme and successful acting at each house rendering novelties unnecessary.

THE DECAY OF THE TEETH AND GUMS

arises from various causes: but principally it may be attributed to early neglect, ill-health, and the use of teeth-powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.

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THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine for the past few months; our readers can therefore select at a glance, any style of Pattern they may require.

NOV.—Two Patterns. The DUCHESSE PALETOT-MANTELET, and the MARCHIONESS COESAGE A GILET.

DEC.—Two Patterns. The new PARISIAN VESTON for outdoor wear, and a LADIES' WATERPROOF with cape and hood.

JAN.—Two Patterns. The PRINCESS BEATRICE CASAQUE, and an EVENING DRESS BODY.

FEB.—Three Patterns. LADY'S INDOOR JACKET: a POLONAISE PRINCESS for a young lady about 8 or 9 years of age, and a PALETOT or Outdoor Jacket, for a young lady the same age.

The few remaining Copies of the above Magazines, Price 1s. each, can still be had by order from any Bookseller in Town or Country, or from the Publishers.



Le Monde Élegant



Le Monde Elegant



March 1873

Plat 3

Le Monde Elegant



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Mars 1873

Clair 25



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March 1875

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 592.

APRIL, 1873.

VOL. 50.

Observations

ON LONDON AND PARISIAN FASHIONS.

Spring has at last arrived: how delightful it is after the dreary weather we have so long experienced, again to see thousands of beautiful forms and colors in buds, blossoms, and flowers. How delightful also it is to see our fashionable promenades, once more resplendent with the beautiful Costumes of the ladies.

How varied are the fashions of the present time, and how well adapted to suit all figures and all complexions. Every lady has now the advantage of being able to dress in the Fashion, while yet selecting that style which is the best suited to display her charms to advantage. We think when our fair readers have glanced at our colored plates for this month, they will say that our *Artistes des Modes* have indeed done all in their power, to provide for all tastes and all styles.

We cannot say that this season there are any great or striking novelties; these indeed only appear at certain periods: for example, when a fashion has become extravagant, or has been found very inconvenient,—then an entire change of style takes place, followed by a gradual development into all its various forms. We are now in the midst of one of these periods, and apparently the present Fashion contains so much beauty, and is capable of so much development, that its freshness will continue for some time to come, after which we shall probably again arrive at a period of great change.

The *Tablier* will not be quite so much worn this season; we see more of the *Tunique* styles, open in front and looped up at the sides and back. At times the *Tuniques* are turned back *à revers*, similar to the first figure in plate 4.

The *bouffant* is still fashionable, but is if anything, not so much exaggerated as in former seasons. Its size is always according to the style or preference of the wearer. To have it too large is not however considered in good taste.

As regards the under skirts, our plates show

all the greatest novelties that are being produced at the present time. It is in good taste to have a medium train.

There is a great and increasing use of velvet in the trimming of dresses. Bows and bands of black silk are also very much used.

For outdoor wear, *Mantelets* with small hoods are likely to be fashionable. For this style we refer our readers to the third figure of our second plate.

The *Dolman* form of *Mantelet*, with wide pointed sleeves or imitation sleeves, will still be seen,—of course made in silks or other thin materials.

The *Corsage à Gilet* style is still considered extremely fashionable, especially in Paris, and when it is suited to a lady's figure, it certainly has a most *distingué* appearance.

A very fashionable style of trimming is composed of loops of cord, starting from *rosettes* on the shoulders and chest: this style is in great favor in Paris, especially amongst the higher classes. In the latest development of this style, bows and loops of ribbon are used in place of the cords and *rosettes*, see figure 1 of plate 1.

The sides of dress skirts are now very often ornamented by large bows, either of silk or velvet, as shown in our plates.

In our colored plates for this month, we have given all the various styles of sleeves that are most fashionable: the most prevailing is that with *Mousquetaire* cuff.

All the other minor details of the present fashion may be seen by referring to our plates.

For Evening Costume, the *tunique* style of upper skirt is very fashionable, looped up at the sides, and *bouffante* at the back according to taste. Spiral folds, as shown on fig. 2 of plate 3, are very fashionable for the upper skirts. The under skirts are generally finished by flounces, headed by horizontal *bouillons*.

Lace of medium width is much used as a trimming for Evening dresses.

The most fashionable *Sorties du Bal* are of the *Dolman* shape.

We have no striking change in the forms of Bonnets; those styles with turned up brims continue to be the most fashionable.

We have to call attention to a great change in the manner of wearing the hair. The *Chignons* with their *outré* exaggerated forms, have quite gone out of Fashion, and Ladies now have their hair arranged in the varied and elegant styles which are shown on our plates.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our pattern this month is the *PRINCESSE TUNIQUE* as shown on the 1st figure of our first plate. It consists of front, back, with its short jacket skirt attached, sleeve, *mousquetaire* cuff, and back skirt or large piece forming the *bouffant*. The size of our paper would not allow us to give the entire length of this last named piece, so we have turned up the bottom corner, and marked the form of the piece thus turned up by a pricked line. In making up, the back and front can be joined together at the seam under the arm, from the armhole as far as the notch at waist. A large pleat is left on in the middle of back skirt, to form the *pleatings à postillon*; these may be arranged either above or underneath, according to taste. The side-seam of back skirt, (indicated by the two notches) is sown to the underarm seam of the front, beginning at the bottom, and extending up to the waist level. The top part of this back skirt is then fulled or pleated in to the size of waist: the upper part of it is of course covered by the Jacket skirt of back.

On account of the large size of this *Tunique*, we have, (for this occasion), given only one pattern.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—This dress consists of an under-skirt of rich black silk, and a *Princesse tunique* of sky-blue silk, with broad stripes of a darker shade of blue. The under-skirt is trimmed at the bottom by a broad flounce having at equal distances groups of large tubular pleats, each group containing three pleats, the spaces between being quite plain. Falling over this flounce is a trimming formed of a succession of narrow *fluted* flounces arranged *en éventail*, slightly crossing each other, and each starting from a small *papillon* bow of black ribbon. These flounces are headed by narrow upright frills. The skirt of the *Princesse tunique* is open in front, and is edged by fringe: it is caught up at the sides and fastened at the right side by a knot of broad black ribbon with two long floating fringed ends. At the back of these ends, are two others of sky-blue ribbon finished by blue fringe, above which are two

narrow *biais* bands of black silk. The left side of skirt is fastened up by a knot of black ribbon with two large bows and a single end, finished by fringe, and shorter than those already described. The body is closed by three bows of black ribbon, each having in the centre a steel buckle. On the shoulders are similar bows: from that on the right shoulder starts a long loop and also a floating end, and this bow is connected by a band of ribbon to the uppermost bow on the front of *corsage*. The bow on the left shoulder has two very short ends only. The sleeves are trimmed at the wrists by *biais* folds of black silk forming cuffs, edged at their outer sides by frills of blue silk.

This Costume is from the *MAISON GAGELIN, Rue de Richelieu*. We give the full-sized pattern of the *Tunique*.

PROMENADE COSTUME.

Fig. 2.—Dress of pearl grey silk. The bottom of skirt is entirely without trimming, and the back is partially covered by a large round piece *bouffante*, edged by pearl grey silk fringe. The *Paletot* is of light brown Vigogne. It is cut open in the centre of back, and at the sides are deep square shaped pieces which extend considerably below the remainder of the garment, and are carried up the neck. The edges are scalloped, and bound by black twisted silk cord. The front sides of the deep pieces already named, are edged by similar cord, but are not scalloped, and they are trimmed by double rows of black buttons which extend the whole length, and are surrounded and united by black twisted silk cord. On each of the side-pieces is a square-shaped pocket, scalloped and bound by the silk cord. At each side of the back opening are four double rows of black buttons surrounded and united by the cord. The upper portion of back is trimmed by a rich *arabesque* of the cord. The sleeves have *revers à Mousquetaire*, scalloped and trimmed by the buttons and rows of cord. At the neck are two *agraffes* of black *passenterie* with a loop of cord, by which the *Paletot* is fastened, and the front edges have buttons and button-holes by which the garment can at pleasure be closed. White straw hat, trimmed by black velvet and mauve ribbon.

This Costume is from the *MAISON DIEULAFAIT, Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of purple brown silk. The under-skirt is trimmed at the bottom by three flounces, each bound by velvet of a darker shade than the dress. The second flounce overlaps the lower one, and is put on with a narrow upright heading bound by the velvet. The upper flounce is put on with a similar heading, and overlaps the second at the back of the skirt only. These flounces are crossed at equal distances, by six oval-shaped tabs of silk edged by velvet ribbon, having at the outer sides pleated frills of silk. The upper skirt is cut in one with the *corsage*, and is formed of two separate portions, each edged by a pleated frill, headed by a band of velvet rib-

bon. The back portion is round, and the sides are turned under, the top of this piece being gathered in at the waist, underneath a large pleated *basque*. The pleats are continued to the neck, and on them are placed three *papillon* bows of velvet ribbon, one bow at the waist, a second in the centre of back, and the third near the top. The front portion of skirt forms a round *tablier*, and has in the centre a row of velvet buttons placed between two bands of velvet ribbon, the buttons and bands continuing up the front of *corsage* to the neck. The fronts of sleeves are trimmed at the wrists by oval-shaped tabs finished like those on the lower skirt, their ends overlapping pointed pieces of silk, similarly finished. At the lower edges of the sleeves also, are pleated frills with bands of velvet ribbon.

This Costume is by MDLLES. REGNIER *sœurs*, 225, Rue St. Honoré.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—This dress consists of an under-skirt of striped *cérise* and white silk, with *tunique* of grey poplin. The under-skirt is without trimming. The *tunique* is cut open at the sides and in the centre of back, the edges of the side openings are turned back to form pointed *revers*, covered by *cérise* silk, and the open spaces between, are each crossed by five bands of *cérise* silk. All the edges, as well as those of the *revers*, are scalloped and bound by similar silk. The *corsage* (which is cut in one with the skirt) is low, and the front is cut *en carré*. It has no sleeves, but the shoulders are crossed by *bretelles*, the edges of which are (like the top of *corsage*) cut into rather smaller scallops than those of the skirt, and bound by the *cérise* silk. In front of the *corsage* are two *revers* similar to those already named. *Chemisette* and long sleeves of white muslin. Hat of white straw, trimmed by *cérise* ribbon and white flowers, and having the brim covered by black velvet.

This Costume is from the MAISON CHARAVEL, Rue de Richelieu.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of very pale apricot, or cream-colored silk. The under-skirt is trimmed at the bottom by five flounces falling over each other. Above the flounces, and partially concealing them, is a piece of silk forming deep points, edged by white lace which starts from a *biais* band of violet velvet. Above this piece of silk are two flounces headed by a *bouillon* having at each side a band of velvet, the upper band surmounted by an upright frill of silk. The second skirt is cut in one with the sides and back of *corsage*, forming a sort of Polonaise. It is very open in front, forms a deep rounded point at each side, and is *bouffante* at the back. The edges are all finished by white lace headed by a *biais* band of violet velvet. At the left side, inclining towards the back, are two large bows of broad violet velvet ribbon, with floating ends. The front of *corsage*

is trimmed at each side of the opening by narrow white lace, and between, appear five *papillon* bows of violet velvet. The sleeves have large *mousquetaire* cuffs edged by the velvet and lace, and on each are placed two *papillon* bows of the velvet.

This elegant Costume is from the MAISON GAGELIN, Rue de Richelieu. *This Polonaise may (by a few alterations) be cut from our 1st full-sized pattern for March.*

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes and Mantelet *en suite* of black silk, trimmed with the new shade of green. Near the bottom of the under skirt is a flounce headed by a *biais* band edged at each side by a *rouleau* of green silk. This flounce is enclosed in front by a large square formed of similar bands of silk edged by the green *rouleaux*, and starting from the lower corner of this square, a *biais* band edged in the same manner is carried all round the bottom of the skirt. The upper skirt is cut open at the sides, and is slightly *bouffante* at the back, while the front falls in folds and is edged by a *rouleau* of green silk. The front portion of the Mantelet has deep square-shaped tabs, and the back forms a large Pelerine having a hood lined by green silk. The back forms folds, the Pelerine being fastened in at the back of waist by a concealed band, which also serves to keep the front of the Mantelet close to the figure. The edges of the garment are trimmed by a pleating having at each side a *rouleau* of the green silk. The edges of the hood are scalloped and bound by the green silk, and it is finished by bows and short ends of green ribbon. At the back of waist is a group of four bows with floating ends of broader ribbon of the same color. The sleeves of the dress which appear, have *mousquetaire* cuffs finished by the pleatings, and each having at the back a knot of ribbon. The *ceinture* of the dress is of broad green ribbon, having loops and floating ends at the back. Black velvet Bonnet, trimmed by green ribbon and an ostrich feather of the same color.

This Costume is from the MAISON BOUDET.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale green silk. The bottom of the skirt is trimmed by four flounces falling over each other, the upper one headed by a *bouillon*. The upper portion of the back of skirt is covered by a round *piece bouffante* edged by a flounce. The *Sortie du bal* is of white muslin lined with lilac silk. It is of the Dolman form and has a hood. It is edged by broad white *guipure* lace finished by a tassel fringe. The hood is lined with lilac silk, and is edged by narrower *guipure* lace, finished by the tassel fringe, and from it start two bows and floating ends of lilac ribbon covered by *guipure* lace. The narrow lace is carried up the edges of front opening.

This Ball Costume is from the MAISON DIRU-LAFAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The lower skirt is of white tarlatan and is worn over a *jupon* of rose-colored silk. It is cut *en traine* and is trimmed at the bottom by a broad flounce, headed in front by three *bouillons*, and at the back by a single *bouillon*, which is carried up the sides of skirt to the waist. The upper skirt is composed of two distinct portions. The front is of white tarlatan, and is trimmed by three flounces of white lace falling over each other, the upper one headed by narrow rose-colored ribbon and by an upright frill of very narrow lace. The back of skirt is of rose-colored silk, and forms two large pointed pieces arranged in spiral folds, and edged by a narrow flounce of white lace put on with a narrow band of rose-colored ribbon having an upright edging of lace. These two pieces of silk are crossed by white lace flounces, seven in number, arranged in two groups, the lower one composed of five, and the upper group composed of two flounces, the uppermost reaching to the waist; and each group is surmounted by bows and floating ends of broad rose-colored ribbon. The *corsage* is of rose-colored silk and has *basques* edged by white lace, rounded at the sides, and disappearing under the spiral pieces of silk which form the back of upper skirt. Starting from the back of waist, *bretelles* of rose-colored ribbon cross the shoulders fastened by knots of similar ribbon, and are carried down to the front of waist, the spaces between being filled in at the back by perpendicular *bouillons* of tarlatan, separated by narrow bands of rose-colored ribbon, and headed by a frill of white lace put on with a similar band and an edging of lace. The intermediate space in front is filled in by four frills of lace falling over each other, and forming a sort of *plastron*. The sleeves are composed of double frills of lace, the lower one crossing on the arms.

This elegant Ball Costume is by MADAME BREANT CASTEL, 28, rue neuve des petits champs.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of white tarlatan, and is formed of two separate portions. The front is trimmed at the bottom by three flounces falling over each other, and each edged by a narrow band of greenish-blue ribbon. The upper flounce is surmounted by four *bouillons* of the tarlatan, on which are placed three large roses with buds and foliage, united by stalks having buds on them. The portion of the skirt forming the train, is sewn to the front portion, and is trimmed at the bottom by a broad flounce edged by a narrow band of greenish-blue ribbon, and headed by a similar band, having above it an upright frill of white lace. The upper skirt and *corsage* are of greenish-blue silk. The skirt is open in front, and is hollowed out at the sides, where it is caught up, and it is fastened at the summit of the openings, by single roses with buds and foliage, each rose surrounded by white lace, continued from a flounce which trims the edges of the skirt: the back thus

forms a large round *bouffant*. The front of *corsage* is round and very *decolleté*, the sides being cut to enclose the shoulders entirely, and the top is finished by a frill of lace put on with a narrow band of greenish-blue ribbon. On the chest and on each sleeve is a rose with leaves, and the sleeves are formed of single *bouillons* of tarlatan finished by narrow lace frills. A *Chemisette* of white lace or muslin might be added to this *corsage*.

PLATE THE FOURTH.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER SHOW.

Fig. 1.—Dress à deux jupes. The under-skirt and *corsage* are cut in one, and are of sky-blue silk. The bottom of skirt is trimmed by a flounce partially covered by a piece of dove-colored silk, the lower edge of which is cut into rounded points bound by similar silk. Above, is a full pleating of sky-blue silk having at each side a double *biais* band of black silk, the upper one surmounted by an upright pointed piece of dove-colored silk like that already described, but narrower. The upper skirt is formed of a large deep piece of dove-colored silk. It is rounded at the bottom, and the sides which are pointed, are turned back so as to form large *revers* lined by sky-blue silk, and edged by a piece of blue silk cut and finished like those on the lower skirt, and headed by a *biais* band of black silk having above it a much narrower band of similar silk. This trimming is continued along the bottom edge of the skirt. Starting from under each of these *revers* is a band of broad black ribbon raising the back of skirt *en bouffant*, and terminating in bows and floating ends which extend nearly to the lower edge. The *corsage* has at each side, near the back, two *basques* finished in accordance with the other portions of the dress. The front of *corsage* is closed by two rows of black silk buttons, united by double loops of the same color. The neck is encircled by a *biais* band of black silk. The sleeves are large and open at wrists, and are lined by dove-colored silk: they are finished by the points and the *biais* bands of black silk. Small round Hat trimmed by sky-blue ribbon, a rose, and an ostrich feather of the same color.

This elegant Costume is designed by M^{me}. EDMÉ PARIS; Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of lilac silk. The bottom of the under-skirt is trimmed by a flounce, the top of which is covered by a fringe of the same color, sewn to the edge of a band of velvet ribbon of a darker shade of lilac. Above this band, are placed at equal distances two narrower ones, of graduated widths. The upper-skirt is formed of two distinct pieces. The lower portion is cut up at the left side, and all the edges are finished by a broad band of dark lilac velvet ribbon, surmounted by a very narrow band of similar velvet. At the bottom edge of the skirt, is a fringe like that already

named. The upper portion of this skirt is cut in one with the *corsage*; at the back it is *bouffante* at the lower part only, the *bouffant* being carried round to the front, where it slopes off to the middle of waist. It is united to the lower portion of skirt at the left side, by bows and short ends of dark violet velvet ribbon, placed at the summit of the opening already named, and serving to slightly raise the lower skirt. The upper portion of *corsage* is covered by a *Pelerine*, cut open to the back of neck, and trimmed by the fringe and bands of velvet ribbon. At the summit of the opening is placed an *agraffe* of dark lilac *passementerie* from which start two tassels. The front of *Pelerine* is closed by three double rows of buttons, attached by loops of silk cord, and which are continued as an ornament down the centre of upper skirt in front. At the back of waist is a rich *agraffe* of *passementerie* with five tassels. The sleeves are *bouffantes* at the wrists, and are finished by narrow bands of velvet ribbon from which start frills of silk partly covered by fringe.

This Costume is from the MAISON GAGELIN.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress *a deux jupes* of light brown silk. The bottom of the under-skirt is trimmed by a broad flounce put on with a band of black velvet ribbon and an upright heading, and having but little fulness. The upper-skirt forms two separate round pieces; the front is slightly draped and its sides are attached to those of the back piece, which are turned back *à revers*. The bottom edges of both portions and those of the *revers*, are finished by pleated frills headed by single bands of black velvet ribbon. The *Mantelet* is of black velvet. It forms a point at the back and also in front, and each point is finished by a tab of velvet, square shaped at the extremity, and falling over the skirt of the dress. The whole of the garment is edged by broad black lace, headed by two narrow *biais* bands of black satin, and studded near the top by small *papillon* bows of black satin ribbon. Below the point at the back, is placed a very large group of bows of black satin ribbon, six in number, and below the front point is a *papillon* bow only. These are placed on a *ceinture* which passes inside and serves to fasten the garment to the waist. The tab by which the front of *Mantelet* is trimmed, is double the width of that at the back, and is cut open in the centre, as is (of course) the front of the garment, the entire length closing by a row of buttons. The sleeves of the dress are finished at the wrists by frills headed by bands of black velvet ribbon. Straw Hat, trimmed by pink ribbon and by a white ostrich feather.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

PLATE THE FIFTH.

No. 1 is a CHAPEAU RABAGAS of Italian straw. The turned up edge of brim is bound by violet colored ribbon, and the inside is trimmed by a chain of bows of black ribbon at the right side, and of violet ribbon at the left side. The crown is surrounded by bands

of black and of violet ribbon twisted together. At the right side, near the back, are three *bouquets* of violets with leaves, and this side is also trimmed by a violet ostrich feather, which starts from a knot of black ribbon lined by violet ribbon at the summit of the crown in front. From the same point start some bows also of black ribbon lined with violet, and these extend to the left side of the bonnet. At the back is a long loop of violet ribbon lined with black, and accompanied by two floating ends, one of violet, and the other of black ribbon. One string is of violet and the other of black ribbon. This elegant *Chapeau* is by M^{me}. BOIREAU, Boulevard Montmartre.

No. 2 is a CHAPEAU RABAGAS of Italian straw. The turned up brim is covered by black velvet, and the inside of front is trimmed by a twisted band of black silk, and by a garland of leaves with a few small *marguerites*. The crown is surrounded by black lace, to which are added at each side some *marguerites* with leaves and buds, the leaves terminating in the form of a lappet at the back, accompanied by two loops of black ribbon: the *brides* are of similar ribbon. The lower portion of crown is surrounded by a band of velvet ribbon. This very elegant *Chapeau* is by M^{me}. DELAUNAY, place de la bourse.

No 3 is a round CHAPEAU of rice straw. The brim is turned up much more in front than at the back, and is covered with lilac velvet. The inside of front is trimmed by a garland of ivy leaves. At the left side, near the back, is a large group of bows of lilac satin ribbon, in the centre of which are two small ivy leaves. This side is also trimmed by three *bouquets* of violets, an end of lilac satin ribbon and an ostrich feather of the same color, which inclines to the back and right side. At the back is a long loop of the ribbon with two floating ends. This *Chapeau* is from the MAISON DUCHAILLE, Boulevard des Italiens.

No. 4 is a BONNET of sky-blue satin, having a soft crown. The bonnet is edged by a pleating of the satin, and the inside of front is trimmed by sky-blue satin ribbon, forming, towards the left side, a large *papillon* bow having in the centre a small rose-bud with foliage, the remainder of the inside trimming forms irregular bows overlapping each other. From the base of crown in front, starts a bow which joins the inside trimming. At the left side is a *bouquet* of roses with buds, leaves and stalks, and at the summit of crown at the back, are placed two loops of ribbon. The back of the bonnet is also trimmed by a long loop and a floating end of sky-blue satin ribbon, and the strings are of similar ribbon. This Bonnet is from the MAISON DUCHAILLE, Boulevard des Italiens.

No. 5 is a round CHAPEAU of Italian straw. The brim is turned up more in front than at the back, and is covered by apricot-colored velvet. The inside of front is trimmed by a garland of double buttercups. The crown is surrounded by apricot-colored ribbons, covered in front by black lace, which falls over the brim and forms a *ruche* at the back. At the left side is a *bouquet* composed of a rose with buds and leaves, a *marguerite* and some double buttercups. On the brim are fixed at the back, two large puffs of black lace, terminating in floating ends. This CHAPEAU is by M^{me}. MELANIE PERCHERON, Rue Vivienne.

No. 6 is a BONNET of rose-colored *crêpe*: it is hollowed out at the back and has a flat crown, and the brim is turned up in front, and is covered by folds of rose-colored *crêpe*, the inside is trimmed by puffs of the *crêpe*, with rose-buds. At the left side is a *bouquet* of roses with foliage, starting from which, a rose-colored ostrich feather, inclines to the front and right side of the bonnet. At the left side towards the back, is a group of bows of rose-colored satin ribbon. At the right side is a large knot of white lace. Folds of rose-colored *crêpe* cover the edges of hollowed-out portion, and also form the *brides*. This Bonnet is from the MAISON ANDRÉE, Boulevard des Capucines.

No. 7 is a CHAPEAU BOLERO of Italian straw. The turned-up brim is bound by sky-blue ribbon and the

inside of front is trimmed by a draped band of sky-blue silk with some *marguerites* and buds. The base of crown is surrounded by a band of similar but broader ribbon, above which is a trimming of black lace, which forms, at the left side a large bow, and from this point start a blue and a black ostrich feather, the black one inclines to the back, while the blue one falls towards the front. The black lace by which the crown is surrounded, forms an open loop at the back, and terminates in floating ends. The strings which are of sky-blue ribbon, start from the extremities of the inside trimming. This *Chapeau* is by M^{ME}. DUFOUR-MANTELLÉ, *Boulevard des Italiens*.

No. 8 is a FICHU to be worn with an open *corsage*. It is formed of a bias piece of rose-colored silk, edged with a narrow border of white embroidery. The inner side is edged by a very narrow upright frill of white lace, and the outer edge is finished by a broad frill of lace. At the left side, near the neck, this lace is carried across the band of silk to the inner edge, and at the right side it again crosses it, but in a square form, and from this point to the extremity, the silk is entirely covered by white lace. The *Fichu* is terminated by a group of four bows of rose-colored ribbon with two floating ends. At the back is placed (on the band of silk) a similar group of bows and ends. This *Fichu* is from M^{ME}. HADANCOURT, *Boulevard des Capucines*.

No. 9 is a CHAPEAU of rice straw having a flat crown, and very broad brim turned up and covered by black velvet. The inside of front is trimmed by a garland of leaves with a few sprays of *myosotis*. The brim is enclosed at each side by a draped band of silk, very pale *bleu du lac*, a large draped bow of the same material starting from the band at the left side and inclining towards the back. Between the band and bow is a *bouquet* composed of a full-blown rose with leaves and buds and some sprays of *myosotis*. At the back is a long loop of black ribbon, and the brides are of similar ribbon. The *Chapeau* is by M^{ME}. MELANIE PÉCHERON, *Rue Vivienne*.

No. 10 is a HAT of Italian straw having the brim turned up at the sides only, and covered by sky-blue velvet. The crown is surrounded by black lace which terminates at the back of the crown, and at the left side are two guelder roses, a third being placed at the top of crown in front, and a fourth at the right side. At the back of crown is a sky-blue ostrich feather, a band of sky-blue ribbon surrounds the lower portion of crown, and terminates at the back in two bows and a floating end. This HAT is from M^{ES}MES. BRIE ET GÉOFFIN, *Rue de Richelieu*.

No. 11 is a white muslin CAP à la *Charlotte Corday*. It is edged by a frill of *guipure* lace which falls at the back, and the crown is surrounded by little puffs of rose-colored ribbon, forming, at the left side a group of six bows with two floating ends falling at the same side. It is by M^{ME}. HADANCOURT, *Boulevard des Capucines*.

No. 12 is a HEAD-RESS of white lace, forming a frill in front, and falling at the back, accompanied by two long loops of black velvet lined with rose-colored silk: on the top are several black velvet bows similarly lined, and also a *rose du thé* with foliage, and which inclines towards the left side. This Head-dress is from the MAISON MULLER GILBERT, 7, *Rue de la Paix*.

A CHAPTER ON HUSBANDS.

My remarks may, or may not, be found interesting to my fair readers, but before I commence them, let me say a few words on bridegrooms.

Perhaps at no period of the married life are

husbands so interesting as on their wedding-day, yet many are found to say that at no time do men make themselves so ridiculous. That is as it may be, but at any rate in his own eyes and in the opinion of his bride, on that occasion the bridegroom is a "man of men."

We all know the ordinary bridegroom, with his whiskers *à la* Dundreary, and a nervous flush on his face. He is severely, not to say painfully well-dressed, his new garments have not yet assimilated themselves to the lines of his figure, and his best man involuntarily thinks how much better Jack looked last night in his old velvet smoking-jacket, and decides it is a great pity that etiquette will not allow him to be married in it.

The groomsman himself may be wearing an entirely new suit, but the fact is not so disagreeably apparent, and he knows it, so that no thought of his shining broadcloth arises to interfere with his hilarious flow of spirits, or to interrupt his delicate attentions to the bridesmaids.

Who does not remember the bridegroom's nervous waiting at the church, to which ordeal exist so few exceptions?

I certainly remember one bridegroom who performed this task with a steady *nonchalance* I have never seen equalled.

The wedding took place on a Wednesday, and at the commencement of the usual morning prayers, a quiet elderly gentleman entered a pew near the chancel.

He followed the service with praiseworthy attention, and seemed to entertain no thought beyond the words he read or heard.

No uncommon smartness or newness of attire marked him as a bridegroom, a general heavy richness and solid respectability being the principal features of his costume.

Certainly he wore a diamond ring and studs, but they were no badge of a bridegroom, they simply showed he must be easy on financial points.

No nervousness, no looking round at the church door, no retreat to the vestry, when by remaining after the close of service, he made his visit suspicious.

His best man arrived, and enquired in an audible whisper if he were nervous. His answer was a well-contented smile.

The bride came, attended by her maids, and, threading his way cleverly through the maze of silks and muslins, he boldly took his proper place beside her.

He responded heartily, had the ring quite ready, and bravely conducted himself from

"*Dearly beloved*," until the moment he handed into his carriage the marvel of white satin, lace, and orange-blossoms, he had thus triumphantly made his own property.

Recalling each circumstance to my mind, I come to the conclusion that this calm, elderly bridegroom had been married once, if not twice, before.

One of the most trying moments for a bridegroom is that, when the future partner of his life, dressed for travelling, stands trembling and sobbing in her mother's arms, surrounded by a deeply affected group of friends and relations.

Very likely he has never seen her weep before, a fact in itself sufficient to unman him, added to which no one takes any notice of him.—

Unless, indeed his own mother happens to be one of the party, then he is sufficiently engrossed. She wreathes her portly figure round him sobbing, and he is scarcely discernible among the folds of grey *moire*.

Having deluged him, she takes forcible possession of the bride, imploring her to be a good wife to dear John.

Meanwhile the bride's mother bestows an affecting embrace on the unhappy man, under cover of which, she somewhat doubtfully invests him with the care of her child's happiness; solemnly hoping he will be true to his charge.

He feels he is sadly mistrusted, and is altogether unworthy to be the legal owner of that fairy-like being in mauve silk and white lace bonnet, whom he hands into the carriage a few minutes later.

The honeymoon once over, how things are altered!

The moral family likeness existing between men as bridegrooms, vanishes when they are fully developed as husbands. Each man then resumes his own identity.

That wife is the happiest, who has known this natural man long enough before he appeared in the character of a bridegroom, to love or excuse him. Otherwise, if she has yet to know him, it may well chance that the lesson will bring bitter knowledge.

Many women consider they have good husbands, but few entirely agree on the particular virtues which constitute that desirable being.

One woman will think she possesses this treasure because her husband never controls her pleasures, curtails her expenses, interferes with her movements, nor finds fault with her management.

Another will give you her definition of a good husband;—and hearing it, you recognise a man whose rule is so forcibly felt in all parts of his household, that the woman he affects to place at its head is little better than a genteelly-dressed white slave.

Another woman may claim the distinction for her lord and master, because he is so attentive, he is never willingly absent from her, he brings her home lovely presents, he hangs enraptured over her piano, he always supports her with his arm in their promenades.

He addresses her in honey-sweet language, and if ever compelled to be absent for a day or two, writes long letters by each post.

"He is such a duck of a husband," she says, but sometimes his acquaintances use another term to mention him, which may or may not, be suggested by his wife's remark.

There is one woman who will tell you she has a good husband in such a manner that you feel constrained to believe her.

She states it calmly, without affectation, giggling, or fervency, almost as an unnecessary piece of information, a thing you must know if you know *him*.

She tells you without raising her voice, but what a depth of grateful gladness is sounded when she speaks; without sparkles in her eye, and yet what a constant shining is in the soul behind them.

"I have a good husband," she says. She enters into no particulars, gives no proofs of his devotion, but you feel, looking into her contented face, that *there* is the best evidence.

In her calm, well-ordered life and home, you can see the beauty of the man's character whom *she* calls a good husband, the generous lover, the fearless protector, the safe guide, the wise counsellor. You can guess the love which hovers round him, the earnest, daily striving to do his will; they are written on that woman's face, who tells you in quiet confidence that she has a good husband.

One word, in passing, on the indifferent husband. We have all seen him. He is, alas! in every circle of friends.

There is generally something to be said in behalf of this husband, and could the cause of his indifference be made as public as the indifference itself, in nine cases out of ten it might be traced to some fault on the wife's part. Some unintentional neglect, some "word unkind, or wrongly taken," may have been the first cause of this indifference, and the end often is, that the husband goes his own way almost as entirely as a single man.

Sometimes indeed, this indifference arises from the man's natural constitution. An ardent lover often becomes an indifferent husband; the fire which once burned so fiercely has died out in the married life, and leaves the household hearth desolate and cold.

The indifferent husband is not a pleasant character to study, so we will dismiss him.

Most of my readers will be able to recognise among their acquaintances the egotistical husband.

He is firmly persuaded that the greatest honor his wife ever received, or ever will receive, was his name.

If a woman be content to sink her identity in his, and submit to the endless task of humouring his whims, she has a comparatively easy time of it,—for if she has no will, she has no responsibility.

Her husband works hard for her, if need be, and denies her no pleasure which is reasonable, *i. e.* in his eyes. Under favorable circumstances, he is not the least desirable of husbands, especially if he is a clever, well-informed man his failing is but a slight blemish; like a spot on the sun, it may cause less sunshine now and then, but need not entirely darken the atmosphere of married life. It is only when egotism is allied to coarseness and ignorance that it becomes unbearable in daily life.

A most unpleasant person, to his wife especially, is the jealous husband.

In most cases he has married a pretty woman, and not content with the guarding ring on her finger, and the solemn vow of her lips, he deems it necessary to mount guard over her constantly, to watch all her movements, and censure her actions. How often does he misinterpret her words and looks, and how careless of all manly and honorable feeling is he when his suspicions are aroused. How easily are his strongest friendships broken when his jealousy awakes, and what a wretched home he must make by his constant wounding suspicions, and untrusting manner. How bitter too, is often the end of such a man's married life, how many wives have been goaded into falsehood and treachery, guilt and misery, by the very man whose life they would have blessed and beautified, if he had but trusted them with constancy and love. If a man cannot give the woman he chooses for his wife all the liberty a trustworthy helpmeet deserves, he should remain unmarried.

After all, I have mentioned only a few examples from the great mass of married manhood in the world; but I am reminded that the co-

lumns reserved for this article are nearly full.

One word, however, before parting, a word of advice to those about to marry. No. I do not mean to borrow the one pithy word used on the subject by a humorous contemporary, I do not say "*Don't*," but I *do* say that had husbands and indifferent husbands often only become so from misunderstandings after marriage, which might have been avoided by a little more deliberation, a more earnest weighing of possibilities, and searching of character on *both* sides. It behoves a man, equally with a woman, to ponder well the character and disposition of the one whom he feels inclined to choose to share his life. We live in a fast age, I know, but I cannot help thinking we had fewer unhappy marriages, more united homes, fewer faithless husbands, more devoted wives, fewer occasions for divorce suits, and more enduring love in the old days, when six years was regarded as a more suitable time than six weeks for the existence of an engagement.

H. S.

The Theatres.

THE ROYAL ITALIAN OPERA opens for the season on the first of this month. Mr. Gye has secured the co-operation of those talented artistes, *Mdlle. A. Patti, P. Lucca, and Alboni*: among the novelties announced are *Mosé in Egitto* and *I Promessi Sposi*.

At DRURY LANE, the revival of the "*Cataract of the Ganges*" has proved a great success. The characteristic music by Mr. Levey, and the scenery by Mr. William Beverly greatly contribute to the favorable reception this drama is receiving. The morning performances of "*Charles the First*," which have taken place at the LYCEUM during the month, have been very successful. Herr Bandmann and Mrs. Bandmann have appeared at the PRINCESS'S nightly during the month, in "*Hamlet*" and "*Macbeth*," and have drawn large houses. The new burlesque "*Don Giovanni*" is meeting with great favour at the GAIETY, the principal characters are by Mr. Toole, Miss Farren, and Miss Loseby. The new scenery, dances, and dresses are very tasteful and elegant. The music by eminent composers, and arranged by Herr Meyer Lutz, is exceptionally attractive. The QUEEN'S retains "*Old London*," in which Miss Henrietta Hodson appears to great advantage.

THE DECAY OF THE TEETH AND GUMS

arises from various causes: but principally it may be attributed to early neglect, ill-health, and the use of teeth-powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.

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April 1873

Pl. 1

Le Monde Élegant



April 1873

Plate 2

Le Monde Élegant



April 1873

Plate 3

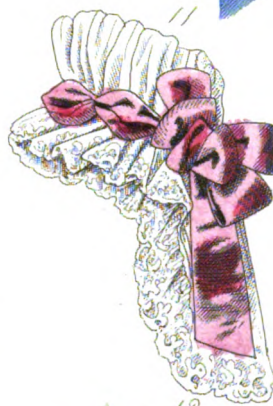
Le Monde Élegant



April 1873

Plate 11

Le Monde Élegant



April 1878

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 593.

MAY, 1873.

VOL. 50.

Observations

OF
LONDON AND PARISIAN FASHIONS.

We have often explained to our readers, that the development of Fashion is one of the surest indications of Progress, and nothing can more clearly point out the rapid strides we are now making in civilization, than a survey of the variety of styles, forms, and colors which are now making their appearance in Fashion. We have incessant changes, always arriving at still more beautiful results, while at the same time, good taste seems to reign supreme; we have no exaggerations of any kind, and are arriving at a greater simplicity and elegance of style; an elegance perhaps surpassing anything that has gone before: this may be seen at all the Fêtes, Flower Shows, Promenades, and other *réunions* of the Fashionable World.

The art of dress has now arrived at such perfection, that there are styles and forms suited to all figures, as well as colors suited to every complexion. A lady has now only to study and to select those styles which are best suited to her, in order to be dressed in the height of Fashion, and in the most perfect good taste. This is one advantage of that great variety which forms a principal feature of the present Fashions.

For outdoor wear there is a great change of style. The tight-fitting black silk *Casaques* and *Paletots* with small sleeves, are now seldom seen; The *Paletot-Mantelets*, or *Dolmans*, and the *Pelerine-Mantelets*, are taking their place, and are made in a great variety of form. The *Casaque* is however very appropriate for young ladies, and for them may still be considered fashionable.

Another style that will be worn as the Summer advances, is the small pointed *Mantelet* with long tabs in front and at back, and richly trimmed with lace; this style was shown in our 4th plate for last month.

For Promenade Dresses, the *Corsage à Gilet*,

and the various modifications of this style, are still fashionable.

Large *revers* are often added to the fronts of *tuniques*, with a very elegant effect: see fig. 3 of our second plate.

Many dress bodies are now made open *en cœur*, and some ladies are introducing full lace frills, almost of the Elizabethan style.

There is probably, at the present time, more of the *tunique* form of upper skirt, than of the *tablier*. The *tablier* however is still worn for the Morning Promenade, while the *Tunique* style is preferred for Fêtes, Flower-shows, Garden parties, and similar occasions.

The under skirts made in contrast of color with the *Polonaises* or *Tuniques*, are still fashionable.

Many ladies of taste are now trying to introduce the plain trained skirts without flounces or trimming of any kind. The dresses of this style are of course of the richest and most expensive silks, and are either of some beautiful unique color, or else are richly figured; these latter are to be had in various patterns, and some are really of elegant design. This may be considered an attempt to restore Costume to what it was many years ago, before the profuse introduction of flounces and others elaborate trimmings.

The skirts of all dresses intended for Flower Shows, Fêtes, and Afternoon Promenades, are made with moderate trains.

For Sleeves *Mousquetaire* cuffs are still fashionable. As the Summer advances, open sleeves, finished by *engageante* frills, or by lace, will be much worn.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern (all the pieces of which are marked by one hole near the centre) is the DUCHESSE DOLMAN, shown on the 8th figure of our fifth plate.

It consists of three pieces: the front and back which are both given complete in their full-length, and the sleeve, of which we have given the half only. In cutting out, the long straight side of this sleeve is to be laid on the folded edge of the material, so that the sleeve when cut out, may be exactly double the size of the pattern we have given. The making up of this Dolman is very easy; the front and back are to be joined together at the shoulder seam and the seam under the arm, when it will be at once seen that the armhole is very large. The short straight seams of the sleeve are next to be joined together, and then the sleeve is to be put into the armhole; the top of sleeve head will be shown by the fold of the material above named, and is to be placed exactly opposite the shoulder seam; the short seam of sleeve will then be found underneath the arm, just opposite the under-arm seam of back and front. The middle of back is to be left open as far as the notch. For the description of material, trimmings, &c. we refer our readers to No. 8, plate 5.

Our second pattern is the latest style of DRESS BODY, or *Corsage à Basques*, having a very long point in front of waist, while the back is lengthened to form a full pleated *Basque* or *Postillon*. The pattern consists of front, side-piece, back, and top of sleeve, and is for a lady measuring about 36 inches round the chest: the fronts have two fishes, which may be made larger or smaller to suit the size of waist. The back *basques* may be arranged according to taste, but should always be formed in large hollow pleats. We have only given just the top part of sleeve, where it joins the armhole; it may be completed according to any of the fashionable styles shown in our plates.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes. The under-skirt is of sky-blue silk, arranged in fixed pleats. The upper skirt and *corsage* are of maize-colored silk. The skirt is scalloped at the bottom, and bound by sky-blue silk, and above are three narrow *biais* bands of similar silk placed at equal distances from each other. The back of skirt is caught up at the waist. The *corsage* has large square-shaped *basques* open at the back and front, scalloped, and bound by sky-blue silk, and trimmed by two narrow *biais* bands of similar silk. At the back, the *basques* are terminated by pointed *revers*, scalloped and covered by sky-blue silk; the *revers* are arranged to form spiral folds. The front of *corsage* is closed by a row of sky-blue buttons, having at each side a *biais* band, continued from the edges of the *basques*. The upper portion of *corsage* is covered by a square-shaped sailor's collar, scalloped and bound by sky-blue silk, and trimmed by two narrow *biais* bands of similar silk. The sleeves have scalloped cuffs bound by the blue silk, and having above each two *biais* bands.

This Costume is from the MAISON CHARAVEL, rue de Richelieu.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes. (The back view of which—as regards the shape—is shown on

figure 2, of plate 2). The lower skirt is of Maryland brown silk. The bottom is trimmed by two flounces, the upper one falling over the other, and headed by a *biais* band, having at each side a narrow pleated frill. The upper-skirt is of grey silk. It starts from the sides of waist only, and the front edges are each trimmed by a row of Maryland brown buttons placed on a *biais* band of grey silk accompanied by very narrow pipings of the brown silk; the remaining portion of the edge of skirt is bound by similar silk. The skirt is caught up *en bouffant*, and is fastened at the sides by broad black ribbon which starts from the waist, and at the back by loops and floating ends of similar ribbon. The *corsage à Gilet* has the front portion of Maryland brown silk, forming deep square-shaped *basques*, and it is closed by a row of brown silk buttons. The sides and back are of grey silk (like the upper skirt.) At the front they form very deep square-shaped *basques*, and at the back are two small hollow pleats lined with brown silk, and separated by a *postillon* forming a rounded point. The front edges are trimmed in accordance with those of the upper skirt, the edges of the remaining portion being bound by brown silk. On each of the *basques*, a square-shaped pocket is marked out by brown buttons enclosed by narrow pipings of brown silk. At the back of neck appears a square-shaped opening filled in by the Maryland silk, edged by a *biais* band of grey silk with *rouleaux*. The sleeves (of grey silk) have deep pointed cuffs of brown silk, open at the back, the edges of openings being finished by buttons and piping. At the front of neck are bows and short ends of black ribbon.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress à deux jupes of violet foulard. The bottom of the under-skirt is trimmed by a pleated flounce put on with an upright heading. The upper skirt is caught up *en bouffant*, and is fastened (at the left side only,) by bows and floating fringed ends of broad black ribbon. The *Rotonde* is of black silk. The bottom edge is cut into small scallops, is bound with black silk and finished by embroidery. The centre of back is trimmed by a tab, which starts from the neck and increases in width as it approaches the bottom edge, where it forms a leaf-shaped point which extends below the garment itself: it is edged by narrow black lace, and is nearly covered with embroidery. The bottom of the *Rotonde* is trimmed by two black lace flounces, the upper falling over the other, and serving also to trim the pointed portion of the tab just described. At the neck is a *papillon* bow of black ribbon from which start two long floating ends of similar ribbon, each forming near the bow, three loops falling over each other. White straw Bonnet, trimmed by black velvet, pink ribbon, and an Ostrich feather and *aigrette* of the same color.

This Costume is from the MAISON ADOLPHE, Boulevard des Capucines.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of sage green silk, the skirt forming a train. The *Pardessus* is of scarlet cashmere. It is composed of two distinct portions, the first being a sort of *Casaque*. The front of skirt is open to the waist and forms two points; the back also forms two points, and is *bouffante*, the centre being caught up in pleats fixed by a long tab which starts from the waist, and increases in width as it approaches the bottom edge of the garment, where it forms a point terminated by a tassel of red and white silk. The edges are trimmed by a tassel-fringe of red and white silk, having at a little distance above it, a rich white silk embroidery. The edges of the tab are finished by twisted silk fringe of the same colors, but narrower than that just described, and surmounted by narrow white silk embroidery. A white silk *agraffe* is placed near the top of the tab, and from it starts a loop of red and white silk cord terminated by two tassels. The *corsage* is fastened to the figure by a *ceinture*, thus forming pleats; and the front is trimmed by embroidery continued from the front edges of the skirt. The upper portion of the *Pardessus* forms a square-shaped *Pelerine*, having deep points at the sides: it is trimmed in accordance with the *Casaque* portion already described. In the centre of back is an opening extending to the neck, and the edges of which are finished by *revers* trimmed like the tab before named. These *revers* are carried across to the front of neck, where they terminate in a point: they are each trimmed by a loop of red and white twisted silk cord, terminated by a tassel. A similar cord with two tassels may at pleasure be added at the front of neck. *Chapeau Rabagas* of white straw, trimmed by black velvet and ribbon of the same color, with a black and a scarlet ostrich feather.

This Costume is from the LIEU DES NATIONS, Rue de faubourg Montmartre.

COSTUME FOR HOME.

Fig. 2.—This Costume is a repetition of Fig. 2 on plate 1, excepting that the materials of this Costume are sky-blue silk, and maize or cream colored alpaca. There is also a slight difference in the two flounces by which the bottom of the lower skirt is trimmed; these flounces are laid in fixed pleats, and are each headed by a *biais* band, and an upright pleated frill. The top flounce is also placed somewhat higher, so as not to overlap the lower flounce, as on plate 1.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of rich grey silk. The lower skirt is trimmed at the bottom by three flounces, each bound by rose-colored silk; the centre flounce is rather narrower than the other two. The upper flounce is headed by a double *biais* band of rose-colored silk, and above it are four similar but narrower bands, placed at equal distances from each other. The

upper skirt is cut in one with the sides and back of *corsage*: it is *en trains*, and has two large pointed *revers* of rose-colored silk, the points of which are fastened back by large groups of bows of rose-colored ribbon which serve to raise the skirt and to form a large *bouffant* at the back. Starting from the *revers*, the skirt is trimmed near the edge, by a narrow *biais* band of rose-colored silk. The portion of *corsage* cut in one with this skirt, has *revers* of rose-colored silk, which start from the chest, and also form a turned-down collar. The front of *corsage* is of rose-colored silk; it forms a *gilet* with long *basques*, is open *en cœur*, and is trimmed by tabs arranged *en brandebourg*. The sleeves (of grey silk), have deep *Mousquetaire* cuffs of rose-colored silk similarly trimmed.

This very elegant Costume is from the MAISON GAGELIN, rue de Richelieu.

PLATE THE THIRD.

COSTUME FOR HOME OR THE PROMENADE.

Fig. 1.—This Costume consists of an under-skirt and *tunique*. The under skirt is of violet silk, and has a slight train. The bottom is trimmed at the back by eight flounces, the edges of which are cut into small vandykes. These flounces fall over each other, and cover about one third of the depth of skirt: the front is trimmed by a broad pleated flounce sewn down near the bottom edge, and corresponding in depth with the entire group of small flounces already described. The *tunique* and *corsage* are cut in one à la *Princesse*, and are of white *foulard* studded with violet-colored flowers having foliage. The skirt is caught up *en bouffant* at the back and at each side, and is fastened by *agraffes* of violet *passementerie*. From that at the back start two large tassels and also three loops of twisted silk cord, which are attached to the *agraffe* at the right side, while from that at the left side start two tassels only. The front of the skirt and *corsage* is closed by violet colored buttons, and at the back of each shoulder and of the waist, is a violet colored *agraffe* similar to those already named, but smaller; those on the shoulders are connected by three loops of cord, and from the *agraffe* on the left shoulder, three loops are attached to the waist. The sleeves are finished at the wrists by frills, each put on with a heading and two rows of the cord placed close together.

This Costume is from the GALERIES ST. GERMAIN, Rue du Bac.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of cream colored Sultana. The bottom of the under-skirt is trimmed by a broad flounce, the top of which is covered by fringe of the same color: this is surmounted by a *bouillon* crossed at equal distances by narrow bands of black velvet ribbon, and having above it, an upright pleated frill. The upper skirt consists of two separate portions, the front forming a round *tablier*, the sides of which overlap slightly those of the back: this is also round, and the sides of both

portions are caught up, causing the back to be *bouffante*, while the front is slightly draped. The edges of the entire skirt are trimmed by fringe headed by narrow gimp, at a little distance above which, is a *bouillon* like that on the lower skirt, but rather narrower, and crossed by bands of black velvet ribbon slightly narrower in width. The Dolman Mantelet is of sky-blue silk. The front is tight-fitting, and is closed by two rows of black buttons united by loops of velvet. The back is nearly round, is cut up in the centre to about one third its depth, and hangs loosely, while the sides form points extending below the other portions of the edge: in front of these side points are openings extending nearly to the shoulders, and through which the arms pass. All the edges are trimmed by a band of black velvet ribbon, having at each side a *rouleau* of sky-blue silk, and a narrow black lace. The front of Mantelet is open *en cœur*, and has a collar covered by black velvet and edged by a *rouleau* of sky-blue silk, with the narrow black lace. Straw Hat turned up at the back, and having a soft crown of sky-blue silk, at the left side of which is a spray of yellow flowers with foliage.

This Costume is by M^{ME}. EDMÉ. PARIS, Boulevard de la Madeleine.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER SHOW.

Fig. 3.—Dress *à deux jupes*, of rich pearl-grey silk. The bottom of the lower skirt is trimmed by five flounces falling over each other; each flounce is edged by narrow white *guipure* lace starting from a *biais* band of rose-colored silk. The whole length of upper skirt is cut open at the left side, and the edges of the opening and of the bottom of the skirt, are trimmed by a flounce of white *guipure* lace, starting from a *biais* band of rose-colored silk, at a little distance above which, is a second but slightly narrower band of the same silk. The opening is crossed by five bands of rose-colored silk, nearly hidden by the lace flounce, and on these bands are large bows of ribbon of the same color, diminishing slightly in size as they approach the waist. Falling over the back of this skirt is a round *bouffant* edged by white *guipure* put on plain. The *corsage* is composed of two distinct portions; the front is low and is closed by a row of rose-colored silk buttons. On the chest and at the waist are *papillon* bows of ribbon of the same color, that at the waist being much the smallest. The other portion of *corsage* (the sides of which overlap those of the front), forms a tight-fitting *veston* having *basques* which are square in front and pointed at the back, the point falling over the *bouffant* already described; all the edges of the *veston* are trimmed by a frill of white *guipure*, headed by the two *biais* bands of rose-colored silk, arranged in accordance with those on the upper skirt: and the *basques* are trimmed by a second frill of lace headed by a single *biais* band of the rose-colored silk. The sleeves are large at wrists, and are finished by frills of white *guipure* with the *biais* bands; on each sleeve

is placed a group of three bows with two floating ends of rose-colored ribbon. White chip Hat, trimmed by rose-colored ribbon, flowers, and a white ostrich feather. A shawl or Mantle of white *guipure* may be added to this elegant Costume, which is by M^{ME}. FLADRY, 43, rue Richer.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* of blue silk. The bottom of the under skirt is trimmed by a broad flounce, the lower edge is scalloped and finished by twisted silk cord, which is carried up between each scallop to about half its depth. The flounce is headed by two rows of the silk cord placed close together, and at a little distance above, are two other rows arranged in the same way. The upper-skirt is edged by a similar flounce, headed by two rows of the silk cord only: it is caught up at the sides and is *bouffante* at the back. The tight-fitting *Casaque* is of black silk: it is trimmed at the bottom edge, by a black lace flounce, which is continued up the edges of front opening as far as the waist, and is headed by braid having above it a narrow upright frill of black lace, the braid and lace continuing up the remaining portion of the front edge and round the neck. At the back is a large hollow pleat surmounted by an *agraffe* of *passementerie* with several little pendants of the same material. The fronts of the garment are closed by two rows of three *agraffes*, united by loops of braid. On the shoulders are *agraffes* of *passementerie*, starting from which, three festoons of twisted silk cord cross the back, and from each *agraffe* start two pendants. The sleeves are large and very long, forming points. They are edged by black lace, headed by the braid and narrow frills of lace, and they are caught up in front, forming pleats. White straw Hat, trimmed by blue and greenish-grey ribbons and flowers.

This Costume is from the MAISON DIEULAFANT, Boulevard de la Madeleine.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*. The lower-skirt is of rich ruby silk. It is trimmed at the bottom by two flounces, the upper one slightly the narrowest, and they are each headed by a *bouillon*, the edges of which are finished by narrow pleated frills. The upper skirt and *corsage* are of slate-colored *batiste*. The front of skirt is closed by buttons, and the sides are caught up from the waist, the back being *bouffante*. It is edged by a white *guipure* lace, put on without any fulness, and having at a little distance above it, a band of *guipure* insertion, through which appears the under-skirt. The *corsage* is covered by a *caraco* of ruby velvet, having small square-shaped *basques* cut open at the sides and back, and bound by silk of the same color. The sleeves which belong to the *corsage*, are large and open at wrists, and are each finished by a pleated frill partially covered by a second frill put on with an upright

heading, having also the *guipure* edging and insertion. Round Bonnet of white straw, bound and trimmed with ruby ribbon, *marguerites*, and black lace.

This Costume is from the CARREFOUR DROUET, Rue du Faubourg Montmartre.

PROMANADE COSTUME.

Fig. 3.—Dress à deux jupes of maize-colored Sultana. The bottom of the under-skirt is trimmed by a broad flounce bound at the lower edge by black silk. The flounce is put on with two rouleaux of black silk placed close together, and having above them a narrow upright piece of Sultana, scalloped at the upper edge and bound by black silk, and surmounted by an upright pleated frill of black silk. The upper-skirt is cut in one with the sides and back of corsage. The skirt is edged by a broad silk fringe headed by two rouleaux of black silk placed close together. It is caught up at sides and back, so as to form a large bouffant fastened by a band of black ribbon, which terminates in bows and short ends at the back, the ribbon disappearing underneath the sides of the bouffant. The front of corsage forms a point, and is closed by a row of black silk buttons. On the left shoulder is a group of four bows of black ribbon, having in the centre a steel buckle. From the bows, the ribbon forms a long loop, and is attached to the back of waist where it also forms two bows and terminates in a long floating end. The sleeves are finished at the wrists by frills bound by black silk, and partially covered by festooned pieces similarly bound, the whole headed by the rouleaux placed close together. Straw Hat bound and trimmed by black velvet and ribbon.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE FIFTH.

No. 1 is a CHAPEAU Rabagas of rice-straw. The brim is bound by salmon-colored ribbon, and the inside is trimmed by a quilling of *tulle* of the same color. The crown is surrounded by folds of the salmon-colored *tulle*, which also partially covers the brim at the left side. At the same side towards the front, is a group of three large bows of salmon-colored ribbon, with a band which obliquely crosses the front of the brim. At the right side is a large puff of *tulle*, which appears considerably above the crown. At the back, starting from the top of crown, is a rose with foliage surrounded by *tulle*, two draped bands of which are carried to the edge of brim at the back, and terminate in long lappets, accompanied by a trail of rose-leaves with a bud at the extremity. This elegant Chapeau is designed by M^{ME}S. BRIE ET GEOFRIN, Rue de Richelieu.

No. 2 is a CHAPEAU Rabagas of brown straw. The brim is edged by velvet of a darker shade of brown, and the inside is trimmed by a garland of buttercups with leaves, from the extremities of which, draped bands of brown ribbon are carried to the back, where they terminate in a group formed of two loops and three floating ends, one of which is very long. The crown is surrounded by a band of brown ribbon, which is united to the group of bows just described. At the left side is a large bouquet of buttercups and white narcissi, partially enclosed by two brown ostrich feathers, one of which starts from the front of the bouquet and inclines to the front, appearing at the

right side, while the other is placed at the back of crown, and falls at the back. It is by M^{ME}S. DUFOURMANTELLE, Boulevard des Italiens.

No. 3 is a CHAPEAU Rabagas of Italian straw. The brim is covered with black velvet and lace put on plain, and the inside is trimmed by *myosotis* with leaves. The crown is surrounded by a band of sky-blue ribbon, and a band of black ribbon placed close together, the latter forming at the back, a group of four bows crossed by a loop which starts from the base of the crown. The left side is trimmed by a bouquet of *myosotis* placed near the front and partially enclosed by two black ostrich feathers. At the right side is a puff of black lace terminating in a lappet at the back of the hat. Brides of black lace. It is by M^{ME}S. MARIE BOIREAU, Boulevard Montmartre.

No. 4 is a CHAPEAU Rabagas of Italian straw. The brim is covered with black velvet, and the inside of it is trimmed by black lace, with a small bouquet of violets in front. The crown is surrounded by violet ribbon which falls in floating ends at the back, and also by black lace, which appears in front, forms a large knot at the right side, and terminates in a lappet at the back. The left side is trimmed by a garland of violets, which meets a spray of white lilac at the back. Brides of black lace. It is by M^{ME}S. HUSBAND, rue La Fayette.

No. 5 is a round HAT of rice straw, having the top of the crown covered by a puff of sky-blue silk. The brim is turned up at the sides only, and is covered by violet velvet, and the crown is surrounded by a band of sky-blue ribbon which terminates at the back, in two loops and a long floating end. At the left side is a large rose with buds, leaves, and a trail terminated by a bud; the leaves form a close group and partially cover the brim. In front of the rose, are two bows of sky-blue ribbon, above it, is a bow of violet velvet ribbon, and at the back is an ostrich feather, of which one half is blue, and the other half violet-colored. This Hat is by M^{ME}S. MARIE BOIREAU.

No. 6 is a BONNET of rice straw. The brim is turned up more in front than at the back, and the inside is trimmed by a wreath of roses de mai, terminated at each end by a little trail. The crown is surrounded by a band of black velvet ribbon which forms three bows at the back, and terminates in a loop and a floating end. At the right side inclining towards the front, are some bows of similar ribbon, and at the left side are three large bows and a short end, and a bouquet of roses de mai with buds, leaves, and a bunch of stalks. It is by M^{ME}S. JENNY NAVARRE, Boulevard des Italiens.

No. 7 is a FICHU of white muslin and rose-colored silk. The silk is edged by narrow white lace, and is nearly covered by a broad fluted frill of white muslin edged by the lace. Falling over the top of this, is a similar but much narrower frill, above which is an *arête* of muslin and lace, which surrounds the neck. In front are bows and floating ends of rose-colored ribbon. It is by M^{ME}S. HADANCOURT.

No. 8 is the new DUCHESSE DOLMAN of black silk or cashmere. It is cut so as to define the figure at back, where it is left open nearly to the waist. The sleeves are very large and open at wrists with points extending below the other portions of the garment. The fronts close to the neck by hooks and eyes. All the bottom edges of the Dolman are hollowed out to form large scallops, which are again cut in small vandykes, and the whole is edged by a rich lace flounce, which is carried up the edges of back opening. It will be seen that this Dolman is richly embroidered in black silk, the embroidery being carried up the sides of fronts and round the neck; besides this, the fronts are ornamented by two pairs of olivets (or oval silk buttons) placed a little distance from the edges, each pair being united by festoons of black silk cord, similar to that shown on fig. 2 of our third plate, but each festoon having only two cords instead of three. We give the pattern of this elegant Duchesse Dolman full-

sized, with the exception of the scallops at the edges, having thought it better to leave the form and size of these, to be arranged according to the taste of each subscriber.

No. 9 is a white muslin CAP having a soft crown, and partaking of the Charlotte Corday form. It is surrounded by a double band of rose-colored silk, from which starts in front, an upright double piece of similar silk forming a few pleats, and terminated at the left side by a *papillon* bow. The band which surrounds the cap is edged by narrow *guipure* lace, and forms at the back a long floating fringed end. At the back of the pleated piece of silk, is placed at the left side a double pleated frill of white muslin edged by *guipure*, and forming a lappet at the back. The Cap is by M^{ME}. HADANCOURT, *Boulevard des Capucines*.

No. 10 is a *Toque* HAT of Italian straw. It is surrounded by black lace arranged to form a double frill, fixed by three *agrafes* of jet, and falling in lappets at the back. At the left side near the back, is a rose, with buds and foliage, starting from which, a black ostrich feather falls towards the back of the hat, accompanied by a knot and two floating ends of black ribbon, and a trail of leaves terminated by a rose. This Hat is from the MAISON BONDY, *Rue Laffitte*.

No. 11 is a round HAT of rice-straw, having the brim turned up at the sides only, and edged by black velvet ribbon. The crown is surrounded by a band of similar ribbon which forms a bow at the back, and terminates in a long loop and two floating ends. At the left side is a group of four bows of black velvet, having in the centre a *bouquet* composed of scarlet poppies with buds and foliage, grass, and small lilac flowers. Starting from the group of bows, a twisted band of black velvet is carried under the brim, inclining slightly towards the back. The Hat is by M^{ME}. BAYARD, *Place de la Bourse*.

No. 12 is a *Fontanges* HAT of green sewn straw. The edge of brim is bound by brown velvet, and is slightly turned up at the back. A band of similar velvet is carried round the crown, and is nearly covered by a band of bronze green ribbon which forms an open loop, enclosing the turned up portion of brim, and terminating in a loop and two floating ends at the back. In front, but inclining to the left side, is a group of six bows of similar ribbon. Starting from the side of this group of bows, a sky-blue and bronze-green ostrich feather are carried towards the back of the hat. It is by M^{ME}S BRIE ET GEFROIN.

MY WIFE'S BROTHER.

I remember the first time I saw him. My lovable little Carrie being on a visit to her maternal grand-parent, who resided in my native village, confided to me one morning among the roses, that dear John was coming the next day. She supplemented the remark by a piteous look, and a whispered entreaty that I would "tell him all about it."

The "*it*" meaning the engagement into which Carrie and I had entered two evenings before in the moonlight, she being seventeen, and I twenty-one.

My manly pride was somewhat touched by Carrie's evident fear of dear John, but I tenderly assured her it would be all right, and that if she wished it, I would speak to her brother.

I enquired his age, and learned that he was twenty-eight, and Carrie added,

"He has seen so much of the world, for he was in London four years with uncle George."

Although I preserved a brave face, I must own to a little nervous trepidation when the hour arrived in which I was to keep my promise to dine with Carrie's grandmama, and meet dear John.

I had offered to accompany Carrie to the station in the afternoon to meet him, but she had earnestly declined, saying she would rather see him first alone, as she might have an opportunity of paving the way for my disclosure, which was to take place

"*Across the walnuts and the wine*," when the ladies had left us that evening.

I could never understand why I should have been nervous at meeting John Gresham, for according to the testimony of a mutual friend, he was a needy scapegrace, practising as a doctor, by fits and starts, in the quiet country town, his own and Carrie's home; a constant trouble to his old father and mother, and a disgrace, rather than a protection, to the pretty, clinging girl who called him dear John.

I was but a young fellow, but I could hold up my head manfully, and say that by no disgraceful act had I ever forfeited my own respect, or that of my fellow-men; and I felt purer and better feelings from the earnest love which was filling my heart for Carrie Gresham.

My circumstances were easy, and I was, alas! entirely my own master, ruling alone in the old homestead, from which both father and mother had gone forth for ever.

But I was nervous at seeing Carrie's brother, and it was useless to disguise the fact.

I have but a faint remembrance of the manner or form of words in which I told John Gresham "all about it." I recollect his look of surprise, and cautious questioning as to the state of my worldly affairs.

I know the result of our interview was that we shook hands, swore eternal brotherhood; and the next week when he returned home, he borrowed a five-pound-note from me. It was the first, but not the last by many, which passed from my hands to his.

From that day for years, he was my *bête noir*. He established a system of *espionage* over my conduct, which, had I been an older man, or less in love, I should have resented and punished; but at the tears in Carrie's eyes when she assured me that dear John's anxiety for me grew out of his love for her, my indignation always vanished. Once indeed I quarrelled with him, and on that occasion I manfully maintained my right.

John objected to my attentions to my cousin, a pretty, orphan girl who came with an aunt to

visit me during the summer before my marriage.

Whether John Gresham really feared a breach of contract on my part, or whether my cousin's pretty face had peculiar charms for him, I knew not then; but on that occasion he went too far, and found himself standing,—I hope it *was* standing—on the lawn in front of my dining-room windows, before the last insulting word had died on his lips.

He came humbly enough the next morning with an ample apology, and for Carrie's sake, I forgave the man who had insulted me, by thinking I could annoy a fatherless girl with attentions which were the right of another.

When Carrie and I married, and began our quiet life in the house where I was born, John Gresham was our frequent visitor, and proved not always a pleasant one.

His life became wilder than ever, and after long absences, he would suddenly appear at Sunnyside without a shilling in his pocket, and having no visible means of earning one.

Their parents died, and in her orphaned grief, my little wife clung closer to her brother. "He is quite alone," she would say appealingly, "and I always have you."

I used to think that if little ones were born to us, Carrie would learn to look with clearer vision on her brother's faults. She would have seen in a new light the constant expense of getting and keeping him out of trouble, as something of which her children were deprived. Moreover John Gresham, left to his own resources, with friendly encouragement instead of blind generosity, might have made a steady man.

But I was young, and knew little of that world of which he knew fatally too much; and I loved my wife too well to let one cloud rest on her brow which I could chase away. I paid a heavy price for my folly,—I call it folly now, after the lapse of years,—there were endless vexations, almost ruinous expenses, and loss of peace in my home when he was its inmate.

As I grew older I began to see that this state of things could not go on, and I often wished for some means to rid my house of dear John.

This was accomplished at last, without act or deed of mine. John Gresham left Sunnyside one spring morning, to drive to a town twelve miles distant.

He went out of our home, though but a wreck of his former self, still as well as usual.

He came again to it, a dead, disfigured piece of clay. He had been thrown from the dog-cart through reckless driving, and had been dragged for miles along a rough road, the sharp stones altering almost past recognition, the once handsome face which my little Carrie loved.

His faults were buried with him, when we laid him to rest in the quiet country churchyard.

Among his private papers was found a portrait of my pretty cousin, and every anniversary of his death, a pale, gentle woman lays on his grave a wreath of blue and white violets.

"I wish," Carrie sometimes says, "I wish Lucy would have married him. I think she could have steadied dear John."

But Lucy had thought otherwise in those far-away days, and with my present widened experience, I think she was right.

H. S.

BY THE REA.

A still Salopian streamlet, following ever
The Severn's seaward way;—
A fringe of willows, all their leaves a-shiver,
Beneath the twilight grey,—

A rustic bridge, and one upon it leaning,
Watched the swift stream below;
Intent, as if he sought some hidden meaning
Beneath its murmuring flow.

"Oh! little river with thy deeps and shallows,
"My native stream," he said;
I come to thee for patience—gall and aloes
Into my cup are shed.

All bitterness within me and around me,
I seek thy flowery brink,
To face the wild emotions that confound me,
To crush them and to think.

To tell the varied disappointments over,
That all my life have crossed;
The golden dreams I had as heir and lover,
The hopes I held and lost.

But barren visions shall no longer blind me;
For wiser grown by loss,
I count it best to put the past behind me;
And know the gold from dross.

Only the lesson is such bitter learning,—
I con it over here,—
While through it all my stricken heart is yearning
For what has cost me dear.

An hour ago I saw her fair as ever
Who henceforth is to reign
In my old home, the home that I may never
Behold as mine again.

Did any thought of broken vows distress her
On coming home to-day,
A new-made bride, my uncle's wife?—God bless her!
Is all that I can say.

False to her troth, but true to early training,
True to her worldly creed;
She filled her cup while golden showers were raining,
And left me to my need.

Her husband stood beside her, calm and stately,
He counts his duty done,—
The ties of nature bind him not too straitly,
Only a sister's son.—

Only a promise made with bitter weeping,
Some thirty years ago,
Beside a dying bed, while I was sleeping
Unconscious of my woe.

And yet my mother from the churchyard pillow
Where she has slumbered long,
Might almost rise beneath this river-willow,
And plead my cruel wrong.

I have been wronged.—I looked for the fruition
Of all my early toil
For social good, my natural ambition,
As owner of the soil.

I looked to stand among my poorer neighbours,
As friend and master too;
To hear their blessing on my honest labours
For all things good and true.

And more than this, I thought my tender lady
Would be a noble wife,
And walk with me all pathways bright and shady,
And bless my busy life.

I held not these my hopes without a reason,
How often he has said,
'My working days are growing past their season,
And you must rule instead!'

Rule! ay, I will rule, not his fertile meadows,
His woods and broad domain,
But my own life, so full of heavy shadows,
So full of cruel pain.

I will rule, conquering o'er the bitter present,
And o'er the years to come,
Till sorrow tired out, becomes quiescent,
And lies before me dumb.

Indeed, it may be that life's sterner duties
Will slay this sorrow quite,
And so my autumn time shall have its beauties,
For all this summer blight.

Oh! little river shining through the willows,
How often I shall hear
'Mid all the thunders of the ocean billows,
Thy ripple, silver-clear.

And oh! how often in my dreaming fancies,
These yearning eyes will see
Thy quiet bosom where the sunshine dances,
Thy wavelets running free.

Thou wilt flow on in blessed calm and quiet,
Upon thy changeless way,
While I am sharing in the crash and riot
Of this world's fearful fray.

Thou wilt flow on, the tender shadows nestling,
Among thy rushes green,
While I am exiled from thy banks, and wrestling
With thoughts of what has been.

Thou wilt flow on, the willow-branches sweeping
Thy placid, shining breast,
When I, with tired brain and heart, am sleeping
In death's most welcome rest.

Good-night, good-bye, my little native river,
The spirit of thy peace,
Has glided to my heart, and bid for ever,
Its doubtful murmurings cease. H. S.

The Theatres.

HER MAJESTY'S OPERA season commenced at DRURY LANE on April 15th. The music is as usual under the able direction of Sir Michael Costa, the company includes Madlle. Titiens and other favorite artistes. Madlle Amalie Fossa has made a successful debut at COVENT GARDEN, as Violetta in Verdi's Opera "*La Traviata*." The French Plays have removed to the PRINCESS's and are proving as attractive as ever. The OLYMPIC retains "*Little Em'ly*," and "*Put to the Test*." "*Old London*" draws crowded houses at the QUEEN's, the splendid scenery and effective acting deserving all the success which accompanies the representation. A dramatic version of the "*Wandering Jew*" has been produced at the ADELPHI, with much success.

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Le Monde Élegant



May 1873

Plat 1

Le Monde Élegant



May 1873

Pl. 2

Le Monde Élegant

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May 1873

Plate 1

Le Monde Élegant

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THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 595.

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VOL. 50

Observations

OF
LONDON AND PARISIAN FASHIONS.

It was thought that the Vienna Exhibition would have proved so very attractive to the Fashionable world, that it might have detracted slightly from the brilliancy of our London Season, but evidently this idea was a mistake. London has never seen a more brilliant season, and the splendor of the *Toilettes* has never been excelled. Fashion is now reaching one of its highest developments, as indicated by the beautiful *Toilettes* which are seen everywhere, especially at our Flower-shows, Promenades, Picture Galleries, Exhibitions, Garden Parties, Operas, and Theatres.

It must have been a brilliant sight for the Shah of Persia to observe all this variety of Costume, combined with the beauty of face and form for which the English Ladies are so pre-eminent. What a strong contrast would he find with the permanent and settled forms of Costume seen in Persia, where intellectual progress has been dormant more than a thousand years.

The many beautiful scenes that he has witnessed here, must act as a powerful stimulant to him in his endeavours to regenerate his own country. The reception that he met with in this country leaves little to be desired, and we wish him every success that his enlightened views deserve.

A glance at our plates of Costumes will enable our readers at once to perceive the development which is now taking place in Fashion. Costumes, or dresses *en suite*, are very much worn by ladies of the highest Fashion; many of the *corsages* being now so very elaborate and of such beauty and variety of form, it is felt to show almost a want of taste to cover them with a mantle. In fact the mantle or mantelet is now chiefly reserved as an article of Costume to be worn on ordinary occasions.

These *Corsages* that we refer to, often have

the *basques* arranged *en revers*, others are made in the *Corsage à Gilet* style, in fact the last named style is much more fashionable this season than it was last summer. We were the first to introduce it, while Paris was in a state of siege, and since then it has been steadily increasing in favor, both in Paris and in London.

We have not space this month to enter into all the minute details of Fashion, which are so well expressed in our plates.

The *Polonaises* of the present season are very becoming and elegant; we have two beautiful examples in our plates of Costume, fig. 1 plate 2, and fig. 2 plate 4.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all out for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern (cut out in white paper) is a DRESS BODY with *basques* and *revers*, named after the Grand Duchess Marie of Russia. We have arranged the neck and front of this pattern so as to form two styles, one exactly like fig. 1 of plate 4, cut low in the neck, opening *en cœur*, and with a deep pelerine collar. The other style is cut high in the neck, and though still open *en cœur*, it has the opening much smaller and is finished by small *revers* with notch like a coat collar. The pattern is given complete, consisting of sleeve, back, sidepiece, front, pelerine collar for the first named style (marked by two round holes), and the small collar *a revers*. The sleeve is to be made with *mousquetaire* cuff, the form of which is fully indicated. The *basques* have the front corners turned back *en revers*, as shown by the pricked line: the seam under the arm is left open as far as the notch, and the corner of sidepiece is turned back *en revers* at the pricked line: the middle of back is left open to the waist, and the bottom of side seams of back and side piece, are arranged to form pleatings *a Postillon*. For the style with Pelerine collar, (see fig. 1 plate 4) the neck of back and front must be cut about 1½ inches lower all round, as shown by the pricked line.

Our second pattern (cut on blue paper) is a short PALETOT FOR A LITTLE GIRL about 10 years of age, to be made in silk or cashmere, and trimmed as shown on our 5th colored plate, fig. 8. The pattern consists of front, back, and sleeve, the main outlines of the trimming are all indicated by the pricking, and the ornamental buttons on sleeve and back and front skirts, are indicated by round holes. The back is left open in the middle as far as the notch, and the sleeve is left open at the back of wrist; it may be cut a little wider at wrist if preferred.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress *à deux jupes* of apricot-colored silk. The bottom of under skirt is trimmed by a broad flounce having at equal distances perpendicular *revers*, edged by violet velvet ribbon and each fastened by a button. The flounce is headed by a band of violet velvet ribbon having at each side a pleated frill of apricot silk, the upper one partly covering a *biais* frill of violet velvet. The upper skirt is edged by a broad band of violet velvet ribbon surmounted at a little distance by a much narrower band, it is caught up at the right side, and is fastened by a large group of bows and loops of violet velvet, with two long ends, one of which is fastened to the centre of a group formed of two bows, a loop and a single end of violet velvet placed on the heading of the flounce on under-skirt, the other end being fastened to the centre of a group consisting of two bows and two floating ends similarly situated. The left side of upper-skirt is caught up and fastened by a group of bows of the violet velvet. The *corsage* is of apricot silk: it forms a sort of tight-fitting *veston*, open in front, and having long square-shaped *basques* cut up at the sides and back and trimmed near the edge by a narrow band at violet velvet ribbon. The *corsage* has also pointed *revers*, each finished by two bands of violet velvet ribbon of graduated widths, and fastened by a button. The sleeves are open at wrists and are similarly finished, the bands of velvet being however, rather broader. The front of *corsage* is finished by a *gilet* of violet velvet, extending to the chest only, and having deep *basques*. Above the *gilet* appears a *chemisette* formed of puffs of white muslin, and finished at the neck by a ruffle. Small round *chapeau* of white chip trimmed by violet velvet, flowers, and a white ostrich feather.

This Costume is from the LIEU DES NATIONS, Rue du faubourg Montmartre.

PROMENADE COSTUME.

Fig. 2.—Dress of sage green silk. The bottom of skirt is trimmed by a deep flounce edged by a *biais* band of silk of a darker shade. The flounce is headed by a *ruche*, the edges of which are caught together at equal distances. The back is covered by two narrow flounces, the upper one, (which falls over the other) is headed by a *ruche* like that already described. Falling over the back of skirt, is a large double piece of silk, cut up in the centre, rounded at the sides, and caught up near the top: it is arranged to fall in fluted folds, and is edged like the flounces. The *corsage* has *basques* hollowed out at front and back, and forming deep points at the sides, and they are edged in accordance with the other portions of the dress.

The *corsage* is trimmed by a piece of silk edged by a *biais* band of the darker shade; and forming a square at the back; it is caught up in pleats fastened by bows of silk of the two shades. This piece crosses the shoulders and is carried down the sides of front of *corsage* to the waist, where it is fastened by a small group of bows of the mixed colors. The *corsage* is closed by buttons of the dark color. The sleeves have *mousquetaire* cuffs caught up towards the backs and fastened by large groups of bows. Hat of the pale shade of green silk, trimmed by ribbon and scarlet flowers.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes*. The lower-skirt is of black silk, it is cut *à traine*, and is trimmed near the bottom by two double *biais* bands of rose-colored silk. The upper-skirt is composed of two distinct portions, the front is of rose-colored silk: it forms a rounded *tablier* and is caught up *en draperie* at the back: it is edged by four *biais* bands of black silk. The back of skirt is of black silk and forms a large *bouffant* crossed in the centre by a broad scarf-shaped piece of rose-colored silk which is fastened under the *bouffant*, and terminates in a long fringed end, trimmed by four *biais* bands of black silk. The *corsage* is of black silk, and has *basques* lined by rose-colored silk forming points in front, and large pleats at back. The *ceinture* is of rose-colored silk arranged in folds and terminating at the sides. The neck is trimmed by a flat frill of rose-colored silk, and the sleeves are of rose-colored silk, and are terminated by frills of black and of rose-colored silk.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of rich black silk. The skirt is *à traine*, and is trimmed at the bottom by a broad pleated flounce, put on with a *biais* band, above which are three upright pleated frills. The Polonaise is of white Cashmere. The skirt is caught up from the waist at the sides and back, and is thus rendered *bouffante*. The bottom edge is trimmed by a succession of tabs of black and white lace insertion, arranged alternately and placed close together, each tab forming a point. At equal distances above, are three bands of lace insertion, two of which are white, and the central one black, the skirt of the dress appearing through these bands. The front of the Polonaise is closed by a row of black and white buttons, and is trimmed by five groups of bows and short ends of black ribbon, the lower one placed near the bottom of skirt, and the upper one near the neck. Starting from the uppermost band of insertion already described, the front of the Polonaise is also trimmed by narrow black and white lace put on slightly full, and forming scallops. The Polonaise is fastened in at the waist by a band of black ribbon, forming a few pleats, and this

ceinture is partially hidden at the back by a sort of lappet of black lace, which starts from some loops of black ribbon near the back of neck, and falls over the upper portion of the *bouffant*. The sleeves have large *Mousquetaire* cuffs, each formed of three tabs of lace insertion, (two white and one black), finished by white lace, and having in front, a tab of black lace. Small round Bonnet of black silk, trimmed by scarlet ribbon and flowers.

This costume is from the MAISON CAVALLY, Boulevard des Capucines.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress of sky-blue silk; the bottom of the skirt is trimmed by a pleated flounce starting from a *biais* band, having at a little distance above it, a second and similar band. Tunique of white muslin, composed entirely of perpendicular *bouillons* divided by bands of white *guipure* insertion, and edged by a similar band and by a frill of *guipure* lace. The back of skirt is *bouffante*, and the waist is encircled by a band of sky-blue ribbon forming a large puff at the back. The front of *corsage* is open *en cœur*, and on the chest is a group of bows and short ends of sky-blue ribbon. The sleeves have Jockeys of white *guipure* lace, each headed by a *papillon* bow of sky-blue ribbon, and they are finished at the wrists by frills of similar lace, each headed by a band of sky-blue ribbon. Small round Hat of sky-blue and black silk, trimmed by blue and scarlet flowers.

This Costume is from the MAISON SCHILLER, Boulevard des Capucines.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER SHOW.

Fig. 3.—Dress *à deux jupes*, of cream-colored *Foulard*, dotted with small roses. The bottom of the lower skirt is trimmed by a broad flounce bound by rose-colored silk, and put on with a narrow upright frill and a succession of bows of rose-colored ribbon. The upper skirt is cut open at the back, to within a third from the top, and the bottom edge is finished by two *biais* bands of rose-colored silk, of graduated widths, and by a fringe of the same color. The edges of back opening (already named), are finished by single bands of silk, and are united by three groups of bows of rose-colored ribbon with short ends. The back of skirt is raised *en bouffant*, by a band of rose-colored ribbon, which is carried up and fastened to the left side of the *ceinture* (of similar ribbon) and from the same point starts a long loop with two floating ends of similar but much broader ribbon, by which this side of skirt is caught up. The band which raises the *bouffant*, is carried also to the right side of the *ceinture* where it is fastened, and at a little distance from the waist, are placed, on this side, two loops of rose-colored ribbon and a floating end. The *corsage* is trimmed *en carré* both in front and at the back, by two *biais* bands of rose-colored silk of graduated widths, from the broadest of which starts a quilling of similar silk. In the centre of the square at the back, is a small group of bows and short ends of rose-colored ribbon, and on

the chest is a larger group of bows: the front of *corsage* is closed by a row of rose-colored silk buttons. The sleeves are wide and open at wrists, and are trimmed by *biais* bands of rose-colored silk, with quillings, which start from the backs of the armholes and are carried down in a rounded form, to the fronts of wrists. White chip Bonnet, trimmed by rose-colored ribbon, *marguerites*, and a white ostrich feather.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. The lower-skirt is of rich rose-colored silk. The skirt is *à traine*, and is trimmed at the bottom by a broad pleated flounce, surmounted by seven narrow flounces falling over each other. The upper skirt is of white muslin. It is entirely composed of puffings studded by *roses de mai*, and the bottom edge is finished by a white lace flounce. The skirt is caught up at the sides, and is fastened at the left side by a *bouquet* of roses, from which start two trails, and a loop and floating end of rose-colored ribbon. The opposite side is fastened by bows of ribbon only. The *corsage* is of rose-colored silk covered with white muslin; it is trimmed *en berthé* by a frill of white lace headed by a *bouillon* of muslin. On the chest is a *bouquet* of roses, and on each shoulder is a single rose.

This very elegant ball dress is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*. The under-skirt is of *jonquille* silk. The bottom is trimmed by two flounces of white muslin, each headed by a *rûche* of the same material. On the heading of the upper flounce, are placed, at equal distances, groups of bows and short ends of blue and crimson ribbon; having in the centre of each group, two *eglantines*. The upper skirt is of white muslin, and is trimmed by two frills of white lace, one at the edge, and the other at a little distance above it. This skirt is caught up at the sides, and is fastened at each side by long loops and floating ends of blue and crimson ribbon with *eglantines*; the arrangement of the ribbons and flowers at the right side of skirt, must of course be a little varied. The *corsage* is of *jonquille* silk, and has *basques* forming points in front, and rounded off at the sides, while at the back are large shaped tabs (also of *jonquille* silk). The *basques* and the tabs are edged by frills of white lace headed by *rouleaux* of blue and crimson silk placed close together. Falling over the tabs just described, are two similar but smaller ones, edged by the *rouleaux*. At the back of waist, is a group of bows and loops of blue and crimson ribbon with *eglantines*, starting from which, long floating ends fall over the upper skirt. The *corsage* is trimmed by a *berthé* composed of *bouillons* of white muslin separated by *rouleaux* of blue and crimson silk, and edged by

white lace: the *berthé* forms points at back and in front, and on the chest is a small *bouquet* of three *eglantines*, with some bows of ribbon: on the shoulders are groups of bows and loops of the ribbon, with *eglantines* and long floating ends.

This Costume is by M^{ME}. DU RIEZ, 8, rue Halévy.

BALL TOILETTE.

Fig. 3.—*Dress à deux jupes*. The lower-skirt is of pale green silk, and is without trimming. The upper skirt is of white muslin, and is edged by a flounce of white lace; it is slightly caught up at the sides, causing it to be *bouffante* at back, while the front forms folds. The *Sortie de bal* is of pale violet cashmere. In the centre of back, starting from the neck, are three large hollow pleats: the sleeves are large, and are square shaped at the inner sides, while the outer sides are round. The bottom edges, and those of the sleeves, are finished by white *guipure* lace, above which, is a rich shawl-patterned embroidery in white silk, surmounted by a narrow scalloped trimming of white silk, which is continued up the front edges of the garment and round the neck. The sleeves are lined by white silk, which appears on their square-shaped inner sides. Just above the chest, is placed, at the right side, a rich white silk *agraffe*, from which start two tassels and three loops of cord; these are attached to a second and similar *agraffe* on the right shoulder: from this point, three other loops of cord are attached to a third *agraffe* placed near the neck, on the pleats already described, and from these start two tassels.

This Ball Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—*Dress à deux jupes*. The lower-skirt is slightly *à traine*, and is of silk of a pale clear shade of *bleu du lac*, with broad stripes of sky blue. The upper skirt is of silk of the pale *bleu du lac*: it is *bouffante* at the back, and is hollowed out at each side of front, to about half its depth; and the edges are finished by a band of sky-blue velvet: at the summit of each of these openings just named, is a rosette of sky-blue velvet, with two tassels, and from the rosettes bands of velvet are carried up to the waist. These bands incline slightly to each other in a rounded form as they approach the waist, and are united near the top by three horizontal bands, which are crossed in their centre by a tab of the velvet which starts from the waist, and extends below them. The *corsage* has large *basques*, open in the centre of of back, and having *revers* in front. The *basques* and *revers* are edged by sky-blue velvet, and the *revers* are each fastened by a button. The *corsage* is open *en cœur* and the upper part is finished by large *revers* which are continued round the neck in the form of a broad turned down collar, the whole is edged by sky-blue

velvet, a band of which is carried along the front opening to the waist, and in the centre of back is a similar band continuing from the back opening and disappearing under the collar already named. Just below the *revers*, are two sky-blue velvet buttons united by a loop of twisted silk cord. The sleeves have large round cuffs, and are edged at each side by sky-blue velvet, and on each cuff are two tabs of similar velvet.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

COSTUME FOR A FLOWER SHOW.

Fig. 2.—This Costume consists of a skirt *à traine* and *corsage décolleté*, of black silk with a *tunique* of white muslin. The front of skirt is trimmed by two pleated flounces, each put on with a heading, and having between them a flounce with very little fullness, this, with the upper one, being slightly narrower than that at the bottom. The sides and back of skirt are trimmed at the bottom by a flounce having but little fullness, and headed by a broad pleating. The skirt of *tunique* is slightly caught up at the sides, and rather long at the back, the upper portion of which forms a large *bouffant* crossed by narrow bands of black velvet ribbon. The front portion is composed of a series of irregular pleatings of the muslin, separated by bands of white *tulle*, and the bottom of the *tunique* is edged by a pleated flounce starting from a similar band, and itself edged by the *tulle*. Starting from the front of waist this portion of skirt is partially covered by a broad pleated flounce edged by *tulle* and put on with a *biais* band of muslin, having above it an upright pleated frill of *tulle*: this flounce is carried down each side, enclosing the front of skirt, and is carried along the edge of the back portion. The *Corsage* (through which appears the low body of black silk), is arranged in the same manner as the front of skirt, and is open *en cœur*, the opening being finished by a puff of muslin edged at each side by a narrow pleated frill. On the chest is a small group of bows and short ends of black velvet ribbon. The sleeves are formed of the pleatings and *tulle* bands, and are finished at the wrists by deep pleated frills edged by *tulle*, and having bands of velvet ribbon and narrow upright headings finished by *tulle*. Round *Chapeau* of white chip, trimmed by black and sky-blue velvet, and scarlet flowers.

This Costume is from the MAISON CAVALLY, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 3.—*Dress* of cream-colored silk. The skirt, which is cut without a train, is trimmed by four flounces placed at equal distances from each other, and each finished near the edge by a *rouleau* of black silk and put on with a *biais* band of the cream colored silk bound at each edge by black silk. These flounces are slightly raised at the sides, where they are finished by bows and short pointed ends continued from the headings. The *Casaque-Mantelet* is of rich black silk. The fronts are rather long, and

the sides, which are deeper, are formed of broad pieces starting from the waist and increasing in width as they approach the bottom: the front edges of these pieces are sewn to the outer sides of the front of *casaque* already described. The back portion of the garment is very short and forms a sort of pleated *basque*. All the edges are finished by two *biais* bands with a frill of lace, which however, is not carried up the edges of front opening; these are closed by a row of black buttons, which, with the bands, are carried up the front of *corsage*. On each of the side pieces is placed, at a certain distance from the waist, a small pocket surmounted by lace and finished by three buttons and three tassels. The sleeves have *Mousquetaire* cuffs finished by lace. White straw Bonnet trimmed by black and rose-colored ribbon with a rose and an ostrich feather.

This elegant Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

PLATE THE FIFTH.

No. 1 is a CHAPEAU of rice straw, having the brim turned up all round, and covered with sky-blue silk. The inside is trimmed by a garland of apricot-colored hyacinths. The crown is surrounded by bands of sky-blue and of apricot silk twisted together, the right side of brim is crossed by a band of silk of each color, behind which is a sky-blue ostrich feather drooping towards the back. Above the bands just named, are two large bows, one of each color, with an apricot and a blue ostrich feather. The Chapeau is by M^{ME}. ANDRÉE, Boulevard des Capucines.

No. 2 is a rice straw BONNET, the inside trimmed by a chain of small puffs of sea-green silk, and at a little distance above the edge of brim, is a *rouleau* of black silk. The crown is surrounded by twisted bands of black and of sea-green silk, the front is trimmed by two large roses with a bud and at the left side are three vine-leaves. At the back is another group of vine-leaves, with two bunches of purple grapes. The *bouquet* of roses is (with a portion of one of the vine-leaves at the side) covered by black *tulle* which also forms the *Brides*. This Bonnet is from the MAISON BONDY, Rue Laffitte.

No. 3. is a CHAPEAU *Paillasse* of rice-straw, having the brim rather deeper at back than in front: the sides are turned up, and the edge is bound by black velvet ribbon. The turned up portion of brim at the left side, is covered by a thick garland of glossy leaves, terminated at the back extremity by a rose. The crown is surrounded by a band of black velvet ribbon, and at the left side is a group of large bows, above which appears a rose and a bud. At the back are two roses with a bud. This Chapeau is by M^{ES}MES. BRIE ET GEOFFRIN, Rue de Richelieu.

No. 4 is a round CHAPEAU of rice-straw. The brim is turned up at the sides, and is covered by sky-blue velvet, and the inside is trimmed by a twisted band of blue silk. The crown is surrounded by sky-blue velvet, and at the left side (on the brim,) is a trimming of sky-blue silk, which forms a bow and end, and is carried above the crown, enclosing a group of three roses with *myosotis*. At each side of this drapery of silk, is a spray of *myosotis*. At the back of the hat are some upright, and some drooping bows of similar silk, with a floating end and a spray of *myosotis* with a rose-bud. This Hat is by M^{ME}. NAVARRE.

No. 5 is a CHAPEAU of rice straw. The brim, which is rather deeper at back than in front, is covered by a pleated *biais* band of black velvet, partially concealing a narrow pleating of sky-blue silk at the edge. The inside is trimmed by a garland of blue corn-flowers

mixed with some pink and yellow petals, and at the left side of this garland, a band of sky-blue silk edged by black velvet ribbon crosses the brim, and is attached to a pink corn-flower. The crown is surrounded by a draped band of black velvet, to which is added some sky-blue silk edged by narrow black velvet ribbon, and appearing at the right side. At the left side near the back, is a loop of sky-blue ribbon lined by black velvet, it falls over the crown, and is partially concealed by pink and blue corn-flowers. At the top of crown is also a yellow corn-flower, and starting from the back of the band of silk at left side (already described,) a blue ostrich feather inclines towards the right side. At the back are two stalks, one terminated by a blue, and the other by a yellow cornflower. It is by M^{ME}. DUFOURMANTELLE.

No. 6 is a round CHAPEAU of rice straw. The brim is turned up and is slightly creased in at the back, and the inside is trimmed by a *râche* of rose-colored *tulle*, on which is placed, at the right side, a spray of rose-leaves terminated by a half-open white rose and bud falling at the back. The crown is surrounded by a band of rose-colored silk edged at each side by a double *biais* band of similar silk. At the back, slightly towards the left side, are three large bows of the silk, each edged at one side only, by a double *biais* band, and from the centre of these bows, starts a long rose-colored ostrich feather, falling at the back, and crimped at its extremity. This Chapeau is by M^{ES}MES. BRIE ET GEOFFRIN.

No. 7 is a FICHU of rose-colored silk, forming two long points in front, slightly cut up at the sides, and edged all round by a frill of white lace. The neck is finished by a turned down collar supported by two *rouleaux* placed close together, and in front is a *papillon* bow of silk and *passementerie*. Inside the collar is an upright Elizabethan frill of white *tulle*. It is from the MAISON CAPRICE, Passage des Princes.

No. 8 is a PALETOT for a little girl. It may be made of black silk or cashmere. The middle of back is slightly cut up, and the edges of the opening as well as the bottom edge, are trimmed by a frill of black lace. At each side of front and back of skirt, a pocket is imitated by double rows of black braid, each trimmed by three tabs of similar braid, terminated by black buttons. The sleeves are left open at the backs of wrists, and are edged by frills of black lace, and on each sleeve are three tabs of braid, terminated by buttons. The neck is finished by a flat frill of black lace, accompanied by a narrow upright frill, and at the back are bows and floating ends of black velvet ribbon.

No. 9 is a round CHAPEAU of rice straw, having the brim turned up all round, and bound by pink silk: at a little distance from the edge are three *rouleaux* placed close together, one of pink, a second of sage green, and the third of black silk. The inside is trimmed by a garland of roses of various colors, with foliage and buds. At the left side, the brim is crossed by three draped bands of silk: the front one which is of sage-green silk, is continued to the back, the second, of black silk, terminates outside the brim, and the third, of sage green silk, is carried obliquely to the back. The crown is surrounded by folds of sage-green and of black silk, and the left side is also trimmed by two ostrich feathers, one black, inclining to the front, and the other sage-green, falling towards the back. It is by M^{ME}. ANDRÉE, Boulevard des Capucines.

No. 10 is a CHAPEAU of rice-straw, having the brim turned up all round, and slightly creased in at the back: it is covered by sky-blue velvet. The inside is trimmed by a garland of pink and white *convolvuli* with foliage and a trail; at the right side, near the back, is placed, on the brim, a group of bows of sky-blue ribbon. The crown is surrounded by a broad band of sky-blue velvet, and the left side is trimmed by a *bouquet* of pink and white *convolvuli* starting from which, a sky-blue ostrich feather falls at the back. This elegant Chapeau is by M^{ME}. DUFOURMANTELLE. Boulevard des Capucines.

No 11 is a CHAPEAU of black straw having the edge of the brim turned up and covered by velvet of the same color. The inside is trimmed by a garland of small field flowers mixed with moss, and the crown is surrounded by a band of black velvet ribbon, terminating in a loop and a floating end at the back. The front is trimmed by large bows of black velvet ribbon with a bouquet of field flowers. At the back is a similar bouquet, with some bows of black velvet ribbon which are carried round to the right side. This Chapeau is by M^{ME}. MARIA BOIREAU, *Boulevard Montmartre*.

No 12 is a CHAPEAU of Italian straw, having the brim turned up more at the sides than the front and back, and covered by a pleating of sky-blue silk. At the left side is placed, on the brim, a group of bows of sky-blue ribbon. The crown is surrounded by a band of similar ribbon, and in front are some bows which fall over each other. At the back is a knot of ribbon with a loop and a long floating end, and on the top of crown is placed a large spray of pink and white guelder-roses with a trail falling at the back. It is by M^{ME}. BOIREAU.

FOR LIFE.

(Concluded from our last.)

CHAPTER III.

The morning sun was shining on Studley Court, its pleasant lawns, its green shrubberies, its bright *parterres*. It was shining too, on Hilda Brecon's empty room, whose windows looking to the east, always caught the first day-glitter. It shone on the white faces of the squire and his children, as they stood reading the tear-blotted scrap of paper which was found on Hilda's dressing-table.

"Forget me," it said, "the daily life among you was killing me. Let me find rest and peace, if I can, among strangers."

"Harold," said his father, "what can she mean? We always tried to make her happy."

A half-smothered groan broke from Harold's lips as he read these few words, the only clue to her fate which passionate Hilda had left.

"I must find her," he began excitedly, but a steady look from his father calmed the rising storm.

"We must find her," said the squire, "come Geraldine, we will talk the matter over."

Leaving the room with lingering footsteps, with many a tender look and sigh, given to the mute tokens of her late presence,—an open book, a bunch of May flowers, a little crumpled glove,—they entered the squire's study, where an earnest consultation was held. At its close Harold Kingsland rang for his horse, while the squire unlocked his desk, to write a few lines of entreaty to his absent darling, imploring her to return to the shelter of his home and love. This letter, with a little roll of bank-notes, he placed in his son's hands.

"You will spare no pains or expense to find her, Harold. If it were not for your dear wife

here," he continued turning to Geraldine, "I could almost say do not return without her. She has been more than a daughter to me."

"I will find her, father," said Harold Kingsland earnestly, "if I go to the end of the world."

His horse was brought round, with his groom in attendance, and after a hasty farewell to his wife, Harold rode away, with a stern look in his eyes, and a settled resolve in his heart.

Did any prevision of his next entrance into his old home haunt him as he rode through its great gates that May morning? Who shall say? He turned as the road bent, to give a farewell look at the pleasant Court standing in the sunshine, and a sigh which was not wholly given to his absent cousin, parted his lips as he rode quickly away.

An hour later the groom returned, leading his master's horse; Mr. Harold had left by train, after a conversation with the station-master.

At five o'clock in the afternoon of the next day, Hilda Brecon sat in the first-class waiting room of a large railway station in a pleasant southern county.

She was looking wan and worn-out yet, after her night journey and the loss of sleep, for though she had made a pretence of resting at the railway hotel, but little slumber had visited those weary, dark eyes.

The first excitement of her flight over, Hilda was beginning to look her position in the face, and saw that a very blank future stretched before her.

Homeless and friendless, with very little money, the world was likely to prove hard to this tenderly-reared girl, and she already dimly comprehended it.

Her first intention the evening before, on quitting Studley Court, had been to go directly to London, and seek out an old servant of the family who had married and settled there. With her, Hilda felt sure of a home, until she could find some way of turning her many accomplishments to use as a means of living.

Poor girl! Her ideas of real life were quixotic and crude, for no doubt of ultimate success in her new path intruded into her calculations for the future.

She had walked to a little way-side station, never used by the dwellers at Studley Court, while the shadows of the May evening lengthened, and while her friends at home sympathised with her supposed illness, leaving her they thought, to the rest she had so desired. She had taken a ticket for London, but when once safely in the train, and the danger of re-

cognition over for the present, Hilda re-considered her plans, and decided to make them safer by breaking her journey at R—, a large town which lay rather more than half-way between Studley and London.

She had spent a day there in her childhood, when travelling with her uncle and cousin, and tender memories of the happy walks among the grey ruins of an old abbey, and its pleasant gardens, came rushing into the girl's mind in that lonely time which succeeded the act of cutting asunder her blessed home ties, and fleeing from her home duties.

"I will stay a day there," she thought, "I shall see the garden sloping to the river, and the willows on the bank, just as they were when Harold was with me."

Ever and anon over her anguished heart came the memory of some sweet word, some loving look or caress from her cousin, and waves of sorrow broke stormily over her, remembering the dear face she must see no more.

Time, she thought, might bring calmness to her, though she never hoped for healing; but in the daily strife for daily bread, surely her heart-wound would cease to ache so constantly.

Thus it happened that the second day after her flight, Hilda Brecon sat alone in the station waiting-room at R—, watching for the train which was to bear her to new scenes, and to her strange, self-chosen life. She sat in one corner of the large room, with her back towards the door, looking thoughtfully at the fireplace, which some official had tried to embellish with a bundle of green boughs. A thick veil covered her face, and her head rested on her hand. But though her face was hidden, the outlines of her figure and her quiet dress were dearly familiar to an eager pair of eyes, whose owner entered the waiting-room.

One touch of his hand on her shoulder, and one word,

"Hilda!"

She put up her hands with a gesture of despair,

"Oh! Harold!"

"I have found you, Hilda," he said, his voice shaking with emotion, "I meant to find you if I searched the world over."

She only answered him by the imploring anguish of her dark eyes.

For the space of a few seconds they stood mutely looking at each other, heart reading heart, spirit yearning over spirit; then Harold spoke,

"Have not you one word for me, Hilda?"

"Yes," she answered passionately, "I have

one word, *go*."

"I will," he said, "and take you with me. Come, Hilda."

The old magic was in his voice, the old power in his look, and Hilda suffered him to lead her away. Out of the station across the busy street, they passed, and Harold entered an hotel. Hilda followed, her veil drawn, and when the door was closed upon the waiter, she sank wearily into a chair.

Harold drew another to her side, and sitting down he gently took her hand. It lay passive in his clasp, and not a breath showed her emotion. Presently he put aside her veil, and Hilda's dark eyes looked steadily into his own for a minute, and then fell, while a flush spread over her face.

"Pity me," she said brokenly, "and let me go my way."

"Pity you," he echoed, "I do pity you, and myself too. Was not my trial hard enough, Hilda, even when you were near to share and lighten it, but that you must try utterly to break my heart by leaving me?"

"It is best," she said.

"It is *not* best," answered her cousin. "I cannot live without seeing you. Oh! Hilda, come back," and he laid his hand with a passionate gesture on her arm.

"I cannot," she said sighing wearily, "I cannot bear the life at Studley. Be merciful to me Harold, let me go away, where I may fight out my battle alone."

"Never," answered Harold Kingsland, "never, Hilda. Listen to me; come back to your old home, where you have had a father's tender care all your life, and where you will always be first and best-loved. Let me be your brother. I will try to be a good one to you. Time to come shall prove it. For my sake, come, I cannot let you go. Dearest, be my sister, accept the only tie I have now to offer you, and when you have done so, our love will grow sacred. I will try to be more worthy of your pure devotion, and time, which which brings all good things, will bring calm and peace to both of us."

She listened to him in silence, but as he concluded, she burst into tears.

"I cannot," she sobbed, "I *have* tried to think of you as my brother, and be glad of your happiness. I have tried, and failed."

He did not reply, and in the silence Hilda's tears fell fast. He still held her hand, and sat looking stedfastly at her bowed head. Many changes passed over his face, sure signs of the changing thoughts within, and at last, pale to

to the very lips, he stooped and whispered,
 "Hilda, dearest, what shall I do?"

She raised her head, and their eyes met. In that moment the might of Love was arrayed against the right of Duty, and Love was conqueror.

CHAPTER IV.

"A letter from Harold," said Geraldine Kingsland, meeting the squire in the hall, and drawing him into the study that they might read the important missive privately.

Geraldine opened the letter hastily, but with the first glance, a change came over her face. She read it through, not a long task, for it contained only three or four lines, and then she looked at the squire.

"Father," she said faintly, coming close to his chair.

"What is the matter?" he asked.

"Father," she repeated, but said no more, for in the next moment she lay senseless at his feet.

A hasty glance at the letter, then the squire knew that the grand old Kingsland name had been disgraced by a son and daughter of the house, in whose hearts passion had overcome honor.

Geraldine soon recovered from the swoon, but oh! the blank waking to her changed life. She crept to the squire, who held out his arms to her.

"Father," she said, "you will be true to me. You will love me, me and the child?"

"I will," said squire Kingsland solemnly, "come home utterly to my heart now, my daughter, you and your child shall fill their places who have gone out for ever."

Even Geraldine, the wronged wife, the outraged woman, trembled at the old man's stern anger.

As she knelt folded in his bosom, a loud, imperative ring at the hall door startled them. It was quickly followed by the entrance of a servant, with a telegram for the squire. The message was sent by a Dr. Bourton, from the Rein-Deer Hotel, Harley, and contained these words,

"Mr. Harold Kingsland was seriously injured in a railway accident last night. Come at once."

The same evening, the squire and Geraldine stood by the bed-side of erring Harold Kingsland. He was still insensible, but the doctors held out a faint hope that he might recover, if no further unfavorable symptoms set in.

Leaving Geraldine to her patient watching, Squire Kingsland was directed to a room opposite that in which his son was waiting his fate

of life or death. He entered it alone, and shut the door. There, white and cold, lay Hilda Brecon, all her passionate sorrow stilled, all her faults covered by death's broad shadow. So let her rest!

The squire looking on that quiet face, asked himself how much he had been to blame for this awful ending, when he urged his son to save the Studley acres by a rich marriage. The answer to this home question was not a satisfying one.

Among the white tombs of a pretty cemetery, within sight of the very spot where that long remembered railway-accident occurred, lies Hilda's grave, marked by a simple cross.

Harold did not die, but there were moments in the remorseful days which followed his recovery, when he would gladly have shared Hilda Brecon's far-away grave. But as years rolled on, love conquered; the faithful woman who had taken him for life was true to her duty, and gradually the past ceased to haunt and vex him.

He atoned to her for that one faithless action, by years of perfect love and confidence, and as children grew up beside him, a calm peace, if not happiness, rounded his life, and shut out the sorrows of the bitter past.

But in all the years which came and went, never save to his own heart and his God, did Harold Kingsland breathe the name of his ill-fated cousin Hilda. H. S.

THE THEATRES.

During the month Madlle Titieni has delighted the lovers of music in most of her principal rôles at HER MAJESTY'S OPERA DRURY LANE. Madame Nilsson has also appeared in "*Mignon*," with Madame Trebelli-Bettini. Madame Patti and Madlle Albani are at COVENT GARDEN, where *Lucia di Lammermoor*, *Faust*, and *Don Giovanni* have been produced. The great operatic event of the month however has been the State Performance in honor of the Shah of Persia, at which were represented portions of those favorite operas, *Dinorah*, *Hamlet* and *Faust e Margherite*. "*The New Magdalen*," continues very successful at the OLYMPIC. Mr. Charles Matthews has appeared at the GAIETY. On the occasion of Mr. H. J. Montague's benefit Bulwer's celebrated play, the *Lady of Lyons*, was performed at the GLOBE.

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Observations

ON LONDON AND PARISIAN FASHIONS.

The late uncertain weather has not been favorable for the production of the lighter tissues and forms of garment. Many beautiful materials and new forms were in preparation, and would have been produced during the London and Parisian seasons, had the weather been anything appropriate. However, notwithstanding this, Fashion has not been much retarded in the production of beautiful and elegant novelties.

The leading idea has been shown in Morning dresses. We have strong contrasts in the depth of colors; that is to say, dark shades on lighter ones,—for example brown on apricot, mauve or dark lilac on grey,—or else a dark underskirt with a light colored Polonaise.

These Polonaises are made in a great number of forms, and have a great variety in their trimming, and they are now arrived at such beauty and perfection, that we seldom see them covered by a Mantle or Mantelet.

These peculiarities of the season, and also the idea of dispensing with strings to bonnets, seem to be the great characteristics of Fashion in the Summer season of 1873.

The above observations apply to Ladies' Fashions throughout the whole of civilized Europe. The difference is not very great between London, Paris, Vienna, Berlin, and St Petersburg.

A glance at our plates will fully carry out the correctness of the remarks that we have made. The styles are all well suited for the various watering places, and for the Country.—The descriptions of Costumes, which will be found in another part of our pages, are so very elaborate that there is no necessity—even if we had the space—to enter into more detailed observations.

In our September Number we shall, as usual,

give an indication of the styles that will prevail during the early part of the ensuing Autumn and Winter seasons.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern, (cut out on white paper), is the *CESAREVNA VESTON*, as shown on figure 3 of our 4th plate, and is very novel and extremely elegant in style. It has a coat collar and turnover, and is double-breasted, fastening on the chest by two pairs of buttons. The back skirt is to be arranged in pleats at each side the waist, each pleat being headed by a button. The seam under the arm may, if preferred, be left open from the waist level to the bottom of veston. The pattern is given complete, consisting of front, side-piece, back, collar, and sleeve. The place of the crease where the collar is turned over, is marked by a small notch at the back part.

Our second pattern (cut on blue paper) is a *PELERINE* or *CAPE* FOR SUMMER WEAR, shown on the second figure of plate 4. The middle of the back is left open from the bottom as far as the notch.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of rich brown silk: the bottom of the skirt is trimmed by three flounces, terminating near the front, which is crossed by three broad double *biais* bands, edged by cream-colored silk, and pointed at the extremities which are attached by buttons to the ends of the flounces. Tight-fitting Polonaise of cream colored alpaca, the back of which forms a large round *pièce bouffante*, and at the left side only, is a broad square-shaped tab extending below it. The fronts form two rounded pieces, slightly caught up *en draperie* at their outer sides, the piece at the left side being fastened by a row of buttons to the tab already named, while that at the right side, is fastened to the *bouffant*. All the edges are finished by a grey curled ostrich feather trimming, which is continued up the front openings, and round the

neck is a double *rûche* of the alpaca, mixed with the feather trimming. The sleeves have deep *mousquetaire* cuffs edged by the feather trimming. Small round Hat of white chip, trimmed by small roses and foliage, with a puff of white *tulle* and a veil of *tulle* hanging at the back.

This Costume is from the MAISON DIEULAFAIT, Boulevard des Capucines.

COSTUME FOR THE CARRIAGE OR PROMENADE.

Fig. 2.—*Dress à trois jupes*. The under skirt is of bluish green silk: it is cut with a long train and is finished by a broad *rûche* lined with white cashmere, the edges being caught together at intervals, so as to show the lining. The second skirt, which is nearly of equal length, is arranged to fall (at the back only) in large fixed pleats starting from the waist. The right side is cut open to the waist, and the opening is closed by a row of buttons with very long buttonholes. The third or upper skirt is of white cashmere: it is doubled over, the outer portion being nearly as deep as the inner, and it is slightly squared at the sides; the edges are bound by bluish green silk. The sides are caught up (from the waist) and from under the caught up portion of skirt start, (at the right side only) two long floating ends of bluish green ribbon, one terminated by a rosette and two ends of narrower ribbon, and the other by a fringe. The back of skirt is *bouffante*. The *corsage* is of white cashmere: it has *basques*, forming two points in front, hollowed to the waist at sides, and forming at the back a very deep point, and edged by a pleated *rûche* of the green silk. The upper portion of *corsage* is covered by *biais* pieces of the green silk, falling over each other, and forming at back a sort of flat pointed hood finished by bows and two floating ends of the bluish green ribbon, one terminated by a small rosette and single end. The front forms two flat points lying on the chest and finished by a small group of bows and short ends. The *corsage* is closed by bluish green buttons, and has epaulettes cut up into square tabs, in each of which are two green buttons and button-holes. The epaulettes are bound by green silk, and start from *biais* bands of similar silk. The sleeves are of bluish green silk, and have deep cuffs of white Cashmere, cut open at back and finished by bows and ends of green ribbon; the tops are cut in square tabs, and the cuffs are bound by the green silk. White chip Hat, trimmed by bluish green silk, and ostrich feathers.

This Costume is from the MAISON DIEULAFAIT.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—*Dress à deux jupes*. The under-skirt is formed of narrow flounces of black silk, arranged in four groups, each containing four flounces, and each group headed by a *biais* band edged at each side by a *rouleau* of ruby-colored silk. The upper skirt and *corsage* are cut in one, and are of grey silk. The skirt is lined at the bottom by ruby-silk, the lining turned slightly over the outside; and at a certain distance from the edge, are two *rouleaux*,

one of black, and the other of ruby silk, placed close together. The sides of skirt are caught up nearly to the waist, and fastened by large oval-shaped rings of steel. The back forms a large *bouffant*, and the front is trimmed by seven *biais* bands of black silk edged by ruby-silk, and each having in the centre two bows of similar silk separated by a steel ring. These bands become gradually shorter as they approach the waist, and are terminated by steel buttons. The *corsage* is cut open *en cœur*, and is trimmed by an upright frill of black silk starting from a band of ruby silk, and edged by similar silk; it is arranged in large pleats, and is accompanied by a ruffle of white lace belonging to the chemisette. The arm-holes are surrounded by *rouleaux* of black and of ruby silk placed close together, and the sleeves have cuffs formed of *rûches* edged by ruby silk, and having in their centres bows and ends of black silk similarly edged, and finished by steel rings. Below these *rûches* are frills of black silk edged by ruby-silk. At the back of waist are bows and ends of similar silk. *Chapeaux* of white straw, trimmed by black and ruby-colored silk, and a spray of flowers.

This elegant Costume is designed by M^{me}. DU RIEZ, 8, rue Halévy.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*. The under-skirt is of dark lilac *foulard*, and is trimmed at the bottom by two pleated flounces of cream-colored *foulard* with lilac spots, each flounce is put on with a narrow upright frill, and *biais* band of lilac *foulard*. The upper skirt and *corsage* are of cream-colored *foulard* spotted with lilac, and are cut in one, forming a loose *tunique*, fastened at the waist by a black leather belt finished by steel. The front is double breasted and is fastened by two rows of mother of pearl buttons: the bottom edge is trimmed by a pleated flounce of lilac *foulard* put on with an upright frill and a *biais* band of the light-colored *foulard*. The sides are caught up so as to form a *bouffant* at back. From the leather belt already named, are suspended a bag (also of the black leather,) and a fan in a leather case. The upper portion of *corsage* is finished by a deep collar, square-shaped in front, and edged by a pleated frill of lilac *foulard*, arranged like the flounce at bottom of *tunique*. The sleeves are cut up at backs of wrists and are finished in accordance. White chip Hat, trimmed by lilac ribbon, and having the right side of brim turned up.

This Costume is from the MAISON CAVALLY, Boulevard des Capucines.

YOUNG LADY'S COSTUME.

Fig. 2.—*Dress à deux jupes*, of pale grey alpaca. The bottom of the under skirt is trimmed by two pleated flounces, placed at a little distance apart. The bottom of upper skirt is scalloped and edged by a narrow frill of grey

lace, headed by a *biais* band of alpaca. From the sides of waist start bands of scarlet ribbon, that at the right side is carried round the back of skirt, raising it *en bouffant*, and causing the lower portion to fall in a succession of pleats. This band meets the other, and is fastened to it under the left side of the *bouffant*, by loops and floating ends of the same ribbon; the front of skirt is thus caused to fall *en draperie*. The *corsage* is closed by a row of buttons, and has *basques* square and open in front, slightly narrower at the sides, and rounded at the back which is finished by a group of bows of scarlet ribbon. The top of *corsage* is trimmed by a turned-down scalloped collar finished like the *basques*. The sleeves are scalloped at wrists and are cut up at backs, the openings being filled in by pleatings, and surmounted by papillon bows. Straw Hat, trimmed by a garland of scarlet buds, and leaves.

This Costume is from the MAISON SCHILLER, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 3.—Dress of apricot silk. The skirt, which is cut with a long train, is edged by a narrow flounce, above which are two *biais* bands of brown silk; the lower band slightly overlaps the upper one, which is headed by a double frill bound by apricot silk. A little above, is a similar frill starting from a *rouleau*. The front of skirt is crossed near the waist, by a mass of trimming which raises it at the sides, and is arranged in the following manner; first, a fringe of apricot silk, nearly covered by brown fringe, headed by a *rouleau* of silk of the same color, this is surmounted by a *bouillon* of apricot silk having above it two *biais* bands of brown silk with an upright double frill, arranged like those at the bottom of skirt. The skirt is also caught up towards the back, and fastened at each side by a loop of brown silk with two long floating ends finished by fringes of the two colors, the whole bound by apricot silk. The back forms a *bouffant*, supported by apricot and brown silk fringes. The *corsage* is composed of three separate portions; the front forms a *gilet* of brown silk, open *en cœur* and having pointed *basques*; starting from the opening, the neck is trimmed by an upright double frill, and the whole is bound by apricot silk. The second portion of *corsage* represents a very open *veste*, of apricot silk, having *revers* and deep square *basques*, these are very open at back, leaving a space which is filled in as will be presently described. The *revers* start from the shoulders, and are (with the *basques*), edged by the two fringes, the *basques* being also trimmed by brown silk *rouleaux*. The open space just named is filled in by a double piece of apricot silk, which forms a large hollow pleat, and terminates in two square-shaped tabs at the sides; these tabs are edged by the fringe, and on each are placed four dark steel buttons, the *bouffant* appearing between these two tabs. The sleeves of apricot silk, are trimmed at the arm-holes by *rouleaux* of brown silk, and are finished at wrists by *bouillons* and frills bound by

brown silk. Above are large *mousquetaire* cuffs of brown silk, with the steel buttons; these are surmounted by frills of apricot silk bound by brown: the whole of this trimming extends a little above the elbows. White chip Bonnet, trimmed by brown and apricot silk, and flowers.

This elegant Costume is from the COMPAGNIE LYONNAISE.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The lower-skirt is cut à *traine*, and is formed entirely of perpendicular *bouillons* of white tarlatan: starting from about half way up the skirt, trails of roses with buds and foliage are placed between the *bouillons*, following at the back, the contour of the train. The upper skirt is of white silk: it is short and open in front, and is edged by a flounce of white lace: it is caught up at each side and fastened by a *bouquet* of roses with a trail; two loops, and a single end of rose-colored ribbon. The *corsage* of white silk is trimmed by a *bertha* of white tarlatan arranged in folds, and edged at each side by narrow white lace, the *bertha* is caught up on the chest and shoulders, and fastened by full-blown roses with a few leaves. The *ceinture* is of rose-colored ribbon and is finished at back by a large group of bows.

This simple and elegant Ball Costume is specially suitable for a very young lady; it is designed by M^{ME}. BATAILLON, 5, rue Thérèse.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The lower-skirt is of white silk, and is trimmed at bottom by a broad flounce of black lace: falling over the top of this, is a narrow flounce of white lace, headed by a *bouillon* of white tarlatan having at each side a *rouleau* of sky-blue silk, and surmounted by an upright frill of white lace. The front of skirt is trimmed by three perpendicular *bouillons* of white tarlatan, each edged by *rouleaux* of sky-blue silk, outside which are frills of white lace, placed on broader frills of black lace. The upper-skirt is of sky-blue silk; it is open in front and rounded at back, and the sides are caught up and fastened by *bouquets* of field flowers. The front of this skirt is crossed by a short rounded *tablier* formed of two flounces of black and two of white lace, falling over each other; the upper one, which is much broader than the other three, extends to the waist, and on it are placed at equal distances three short narrow flounces of black lace, each headed by a *rouleau* of sky-blue silk, the upper flounce starting from the waist. The *corsage* is composed of two distinct portions: the front is of white silk, and is ornamented by a *bouquet* of field flowers. The portion forming the sides and back, is of sky-blue silk: it is rounded over the shoulders and has deep *basques*, also rounded and slightly caught up at the back of waist, forming a pleat, and at this point is a *bouquet* of field flowers.

This portion of *corsage* is edged by a frill of white lace placed on a broader one of black lace, and headed by a *rouleau* of sky-blue silk. The sleeves are formed of frills of lace similarly arranged, and are each surmounted by a poppy.

This Ball toilette is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 3.—Dress of *jonquille* colored *tarlatan*. The bottom of skirt is trimmed by a broad flounce, above which are two *bouillons*, edged by narrow white lace. The back of skirt is covered by a *bouffant* having below it a knot and two floating ends of white lace. The *corsage* has very deep square-shaped *basques* which form only a short hollow pleat at the back, and their outer sides enclose the sides of *bouffant*. The *corsage* is cut square both in front and at back, and is trimmed by a white lace *berthé*. The *Sortie de Bal* is of white cashmere: it is nearly of the Dolman shape, having at the sides deep pointed pieces resembling sleeves; it is cut up in the centre of back, and the edges are finished by white silk tassel fringe, with little balls of *jonquille* silk. Above is a narrow and also a broad embroidery of similar silk. The neck is trimmed by white lace, which forms a sort of collar in front, and is carried over the shoulders and down the centre of back, forming a double frill, on which are three *papillon* bows of *jonquille* ribbon, a similar bow being placed at front of neck. From under the lace appear (in the centre of back) two loops and floating ends of *jonquille* ribbon.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of rich grey silk. The lower skirt is finished by a very broad flounce arranged in groups of pleats at equal distances, and put on with a heading and two *biais* bands of rich silk of the new color called *Lie de vin*, the upper band being slightly narrower than the other. The upper skirt is cut in one with the *corsage*, à la *Princesse*, forming a *Polonoise*. The sides are caught up and fastened by double *biais* bands of the dark-colored silk, starting from the waist and studded with steel buttons. These bands are terminated by groups of bows and single ends falling over the lower-skirt. The back is *bouffante*, and the front has large *revers* of the dark colored silk, placed close together and finished along their outer edges by steel buttons; the silk is continued up the front of *corsage*, forming a sort of *plastron*, edged at the outer sides by buttons, and continuing round the neck in the form of a pointed collar. The sleeves have deep cuffs, finished by buttons and by *biais* pieces forming points. At the back of waist is a tab, studded with steel buttons, and falling slightly over the *bouffant*. Round Hat of white chip, trimmed by rose-colored velvet and white tulle.

This Costume is from the MAISON GAGELIN.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of brown silk. It has a slight train, and is trimmed at bottom by a broad pleated flounce, headed by a *bouillon* having at each side a narrow pleated frill. The upper-skirt and *corsage* (cut in one) are of maize-colored alpaca. The skirt is edged by a pleated frill put on with a heading and a narrow *biais* band of brown silk, and finished near the edge by a similar band. The back forms a small *bouffant*, and the sides are caught up and fastened near the back of waist so as to partially enclose the *bouffant*. The front is closed by mother-of-pearl buttons continuing up the *corsage*, which is cut slightly loose, and is drawn in to the waist by a band of brown ribbon. The sleeves are slightly *bouffantes* at the wrists, and are finished by cuffs forming points at the outer sides and edged by narrow *biais* bands of brown silk; accompanied (except at the top) by frills similarly edged. On the pointed portion of each cuff are three buttons. The *corsage* is covered by a *Pelerine*, cut up in the centre of back, and edged like the upper skirt, this trimming forming at the neck, a turned-down collar. *Chapeau* of white straw, trimmed by black ribbon and an ostrich feather of the same color. We give the pattern of *Pelerine* full-sized.

This Costume is from the MAISON CAVALLY.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes. The lower-skirt is of black velvet, and is trimmed at the bottom by two flounces, the upper one falling over the other, and headed by a narrow upright frill. The upper skirt is of sage green cashmere: the front is pointed, and the sides are hollowed out, the back being of the same depth as the front. The edges are bound by sky-blue silk, and the fronts close by buttons of similar silk. The sides are caught up slightly towards the back, and are fastened by bows and short pointed ends of sky-blue silk, starting from which, draped bands of the silk are carried up to the waist. The *corsage* consists of two portions: the under part forms a *gilet* of sky-blue silk, having long points in front, and closing by blue buttons. This *gilet* is nearly covered by a *veston* of sage-green cashmere, rounded at sides and forming pleats at the back: it is bound by sky-blue silk. The *Veston* crosses over the chest, and is fastened by a short double row of blue buttons, each row containing only two. The upper portion is finished by pointed *revers* and a turned-down collar of sky-blue silk, and at the left side, nearly level with the arm, is a small pocket finished by sky-blue or green silk: lower on the same side is a larger pocket similarly finished. At each side of the back of waist is a sky-blue button. The sleeves have deep *mousquetaire* cuffs of sky-blue silk, each finished by three buttons. Hat of white straw trimmed by black and sky-blue ribbon, and corn-flowers.

This elegant Costume is from the MAISON 'OLD ENGLAND,' Boulevard des Capucines. We give the full-sized pattern of this elegant Veston.

PLATE THE FIFTH.

No. 1 is a white lace HEADRESS. In front is a large full-blown rose with buds and ample foliage. Starting from under the lace, appear at the right side, five bows of pink ribbon overlapping each other and terminating in a long loop and a floating end at the back. It is by MADAME HADANCOURT.

No. 2 is a round CHAPEAU of rice straw, having the brim turned up all round and slightly creased in at the back: the brim is covered by sky-blue *tulle bouillonée*. The inside is trimmed by a draped band of sky-blue ribbon, with some eglantines, and terminating in large bows at the back. At the left side is a bouquet of eglantines surmounted by three large bows of sky-blue ribbon, and starting from this point an ostrich feather is carried round the front, and appears at the right side. It is by MADAME ANDRÉE.

No. 3 is a round HAT of rice straw, having the brim turned up at the left side only. Near the edge is a narrow band of bronze-green velvet ribbon, and the inside is trimmed by a draped band of velvet of the same color. The crown is surrounded by draped bands of light green satin and of bronze-green velvet. At the left side under the brim, are five bows, three of bright green satin, and two of bronze-green velvet. Above the two front bows are two large bows of bronze green velvet, from which start three ostrich feathers, the front one (bronze-green shaded to white) is carried round the front and right side, and appears at the back of the hat; the second, of bronze-green shaded to light green, inclines to the top of the crown, and the third, which is light green, is carried towards the back. This elegant hat is by MADAME ANDRÉE, Boulevard des Capucines.

No. 4 is a round CHAPEAU of rice straw, having the brim turned up all round, and lined with black silk. The inside is trimmed by a draped band of similar silk, and the crown is surrounded by a garland of cornflowers studded with butter-cups, and having above it a frill of black lace, which also forms two bows at the left side; these bows partially conceal a sky-blue ostrich feather which crosses the top of crown and appears at the right side. It is by MDME. BAYARD, Place de la Bourse.

No. 5 is a HAT of rice straw. The brim is turned up at the sides only, and is rather deeper at back than in front: it is bound by sky-blue silk. The inside is trimmed by a draped band of similar silk, and at the left side are two large draped bows of the silk, with two pale pink roses: from the front bow just named starts a small ostrich feather with an *aigrette*, and from between the two bows, a long feather is carried towards the back, having at its extremity a rose. This hat is by MESDMS. BRIE ET GEOFRIN, rue de Richelieu.

No. 6 is a trimming for a corsage open en cœur: it is formed of a double frill or *râche* of white lace dotted in the centre by roses de mai, and terminating in bows and short ends of black velvet ribbon, having a rose in the centre. It is from the MAISON CAPRICE, Passage des Princes.

No. 7 is a Gilet of pale green silk finished by pointed *rovers* which cross each other, and by a long square-shaped tab, the whole edged by white lace starting from a narrow embroidery, and continuing round the neck. On the tab and at each side of the gilet, are four buttons. It is by MDME. KLEIN, 29, Boulevard des Capucines.

No. 8 is a HAT of Italian straw, having the front of brim turned up and covered by brown velvet, while the back is flat. The inside is trimmed by a draped band of brown velvet, with a scarlet poppy in the centre. The crown is surrounded by a similar band of velvet, having above it a garland of wheat ears, surmounted at the left side by two poppies, with two brown velvet bows and an ostrich feather of the same color, which is carried towards the opposite side. At the back is a knot of *jonquille* ribbon with two floating

ends and some black lace which appears at the right side, and terminates in a lappet. It is by MADAME DUFOURMANTELLE, Boulevard des Italiens.

No. 9 is a CHAPEAU of Italian straw, having the brim turned up at the sides and turned over in front, the back portion being much prolonged. The inside is trimmed by a garland of cornflowers, large bouquets of which trim the crown: this is encircled by a band of *jonquille* ribbon terminating in two loops and a floating end at the back. The sides of the brim are crossed by this ribbon. This elegant Chapeau is by MDME. BONDY, rue Laffitte.

No. 10 is a CHAPEAU of rice-straw with a low crown, and having the brim turned up at the left side only, and covered by sky-blue silk. The edge of brim is surmounted at this side by a garland of roses of various colors, this is continued along the base of the crown at the opposite side, and terminated at the back, by bows and long floating ends of sky-blue ribbon. In front are two bows and a short end of similar ribbon, which fall over the crown. This Chapeau is by MESDMS. BRIE ET GEOFRIN.

No. 11 is a CHAPEAU of rice straw, the brim, which is turned up at the front and sides is deeper at the back, and the turned up portion is trimmed near the edge, by a band of violet velvet ribbon. The inside is trimmed by roses of various colors, and behind the one at the left side, is a loop of violet velvet edged at one side by grey terry velvet, this loop crosses the edge of the brim, and from it starts a drapery of grey terry-velvet edged at one side by violet velvet, and crossing the left side of brim towards the back: from the same point start two large bows of violet velvet, edged at one side by grey terry velvet, and appearing above the top of crown a drapery of the same materials also encloses two roses at the back, and appears at the right side of the crown, which is surrounded by a folded band of the grey terry and violet velvet. This Chapeau is by MDME. ANDRÉE.

No. 12 is a CHAPEAU of rice straw, having the brim turned up at front and sides, and folded over, while the back is flat; this shape is the last Parisian novelty. The inside is trimmed by a draped band of greenish blue silk, with *myosotis*. The crown is surrounded by a band of greenish blue ribbon, and at the left side is some black lace which terminates in a lappet at the back, and is partially covered by a rose with foliage and buds, and some *myosotis*, at the back of which are four large bows with a short end of greenish-blue ribbon. The right side is also trimmed by black lace, and at the back are two long floating ends of the greenish-blue ribbon. This elegant Chapeau is by MDME. MARIA BOIREAU.

HASTY MARRIAGES.—There is not a town, there is scarcely a village, which does not number among its inhabitants women who have married on very short acquaintance, only to be illtreated and at last left a burden and a life-long sorrow to the families in which they were born and reared, and which they imprudently and improperly deserted to share the fortunes of comparative strangers. If young ladies would realise how reckless such marriages appear in the eyes of the observing, they would forbear. Marriage is an undertaking in which no delay can be so hazardous as undue precipitation.

GENTILITY is neither in birth, wealth, manner, nor fashion, but in the mind. A high sense of honour, determination never to take a mean advantage of another, and politeness towards those with whom we have dealings, are the essential characteristics of a gentleman.

BABY.

Father's darling, mother's blessing,
 Little plaything, little pet,
 Tiny hands for love's caressing,
 Locks of gold, and eyes of jet.
 Little prince of tender bosoms,
 Little king of loving hearts,
 Little plant, with thorns and blossoms,
 Little player of many parts.

Little sum of all perfections
 Unto those who love thee best,
 Little ruler o'er affections,
 Pure, and true, and oft-expressed.
 Mystic yearnings o'er thy future,
 Cloud thy mother's earnest eye,
 Thou art hers to love and nurture,
 Teach and train thee for the sky.

Father's darling, mother's blessing,
 Ah! the little golden head,
 Never more will need caressing,
 Baby blossom, thou art dead.
 Heavy lids, like rose-leaves cover
 Eyes of jet, that sleep below,
 Little hands are folded over
 Little bosom cold as snow.

Little heir to life immortal,
 All too holy for our guest,
 Thou hast gained the blazing portal,
 Leading to the house of rest.
 Thou 'rt no longer ours to cherish,
 Ours to guard from wind and sun,
 Frail no more, nor doomed to perish,
 Crowned before thy strife begun.

Gazing on thy spirit's casket,
 Thy still bosom, lip, and brow,
 Oft we summon faith and ask it
 What thy soul is doing now.
 And it tells a cheering story,
 Of thy new-born wondrous grace,
 Of the tender mystic glory,
 Like a halo round thy face.

Of the strange new song thou singest,
 Of the gold harp at thy side,
 Of the amaranth crown thou flingest
 At the feet of Him Who died.
 By the holy, healing river,
 Freed from sorrow, clean from stain,
 Child no more, but ours for ever,
 Saved for us to love again.

H. S.

MARGARET'S HERO.

CHAPTER I.

"Miss Margaret, how wet you are! Where have you been?" There was intense vexation in the house-keeper's voice, as she assisted her young mistress to take off her cloak, from which a little stream of water dripped, defacing the spotless purity of the kitchen floor.

Miss Owen had entered Cranage Rectory unromantically by the back door, knowing that to carry wet shoes and dripping garments into any room front of the house, was to incur the severe displeasure of Mrs. Britton, her grandfather's housekeeper.

"I have been to see that poor woman who is

ill at Elsedge, Mr. Creswick asked me yesterday to go."

"It's a good four miles to Elsedge," remarked Mrs. Britton, "I think Mr. Creswick might have gone himself."

"He is preparing for the service this evening," answered Miss Owen meekly;—but there was a sparkle in her eye, and a flush on her face, notwithstanding.

Mrs. Britton's answer was not translatable into any language, it being composed of sounds which were not words, but it had a meaning.

Miss Owen's cloak being taken away, and her wet boots changed, she stood warming herself at the kitchen fire, while Mrs. Britton made hasty preparations for tea.

"Mary has gone to the farm," she remarked, "and we shall never have tea, if I wait for her."

A sense of gentility, of exaltation above these menial duties always clung to Mrs. Britton, owing to her position as a lawyer's widow, making her always perform such tasks under protest, as it were.

Margaret Owen stood looking at the ruddy blaze, which was deepening the flush on her cheek. She was twenty years old, a well-developed graceful woman, with brown eyes, and a small head crowned with auburn hair. She had a bright, sensible face, a broad forehead and firm mouth, but the intellect and constancy denoted by these features, slumbered as yet in the girl's nature. Sentiment—the first growth in a woman's heart, springing in its bright luxuriance, yet covered all her character.

A time was at hand when these lush grasses would be cut down and dried; the ground cleared and ploughed for that better harvest, the corn and wine for life's future sustenance. That the latter reaping would be a rich one, none could doubt who looked at the noble, earnest face; though one who loved her might tremble for the ploughing which must come before the seed-time of that worthier harvest.

Margaret was still musing, a ragged spray of buttercups plucked from the fading hedge-row in her hand, when a loud knock resounded through the house.

Mrs. Britton always went to the door under protest, and therefore looked anything but amiable when returning she said,

"Mr. George Forsyth wants to see you."

"Oh! dear," half-sighed Margaret, "did you tell him grandpapa was out?"

"He only asked to see you. He is in the little study."

With the buttercups in her hand, Margaret walked slowly to the study.

The young man to whom she was granting an interview was standing at the window, looking from between the curtains at a corner of the lawn which was visible therefrom. By no means a bright prospect, for the grass was faded, the acacia-tree was bare, and the sullen November rain fell steadily, making little pools on the gravel walk, and washing the petals from a withered rose, the last of a blooming family.

George Forsyth turned as Margaret entered, and she was surprised to see a troubled flush on his usually calm face. It was a familiar countenance, for they had been playfellows when Margaret wore short frocks, and George was one of her grandfather's pupils. They had cordial, though shy, meetings when the young doctor came for holidays from St. Bartholemew's, and Margaret was entering her womanhood. They had been good friends since George had settled in Cranage, succeeding his father, the only medical man in the place.

Much of his work lay among the poorer classes, and he was necessarily often at the rectory, consulting with Mr. Owen and his granddaughter on various plans for the relief of their poorer brethren.

Seeing her so kindly natured, so earnest and enthusiastic in her efforts to do good, it was no wonder that George Forsyth learned to love Margaret Owen.

He had a good position and home to offer her, near the only friend she had, her poor failing grandfather, who had supplied the places of both parents since she had been brought, a baby, to quiet Cranage Rectory, by a widowed, dying mother.

It was well known that Margaret would go dowerless to the man she married, so the doctor felt he was not presumptuous in asking her to be his wife, if she loved him.

Did she love him? It was a question George Forsyth had asked himself for months, as yet without a satisfactory answer. She was kind to him, frankly glad to see him, however frequent his visits, cordial in manner, as to an old friend, but, blind as his own feelings made him, George vaguely felt that love made no part of Margaret's pleasure in his society. No flush came and went when he spoke, she looked straight at him with open, candid eyes, not drooping them ever so little because he looked at her.

Long debating had brought the young man no comfort, so it happened on this wet November day, he formed the resolution to go to the rectory and learn his fate. No great hope sus-

tained him, as supports most men when they acknowledge their happiness to be in a woman's hand; and through his lonely walk he often repeated to himself,

"I can but fail. I have never hoped much. If I cannot win her, I can go away."

To go away from her presence, and the haunts she had endeared, seemed the only thing which could follow Margaret's refusal of his offer; and the familiar landscape, dreary as it looked to-day, grew dearer to the young man as he thought of leaving it. His daily rounds had accustomed him to its every feature; in the wintry desolation he recalled its summer loveliness: and all the glad thoughts of a life spent among these native scenes sprang up at the moment he was so near to his fate.

It was no wonder that he looked flushed and troubled when Margaret entered the study. He had meant to use his best words, to plead eloquently, forgetting that no eloquence can win from a woman the heart she has not to give.

He failed.—After their first greeting he spoke a few awkward words, an earnest appeal indeed, but not an eloquent one, at which Margaret's face grew pale. Her answer was very simple.

"I am so sorry George, but I do not love you."

He accepted his sentence at once. The but-tercups had fallen from her hand, and lay on the table. He took them up, saying sadly,

"They are behind their time, like my love. may I keep them?"

She bowed her head, her heart was too full for speaking. She was honestly sorry for her old friend's trouble, and so they parted.

"I must go away, if I am to bear this like a man," said George Forsyth to himself as he walked home again along the dreary road.

At home he found a messenger waiting to summon him to a dying man. Ever true to his duty he went at once. The sufferer had come to the last scene of a long illness, during which the young doctor had been his best friend. The death-dews clung to the pallid brow, the breath was hard to draw, the end was near; and George Forsyth stooped to hear in broken syllables the last words of his poor patient.

"You have been a good friend to me, doctor. Be good to others. You might do better perhaps in some large town, but you would never be so beloved. Stay among your own people, where God has marked your duty." Reverently George Forsyth listened, it seemed to him as if an angel spoke.

An hour later he rode home in the dim moon-

light, between hedgerows whitened by an early frost. He had held solemn communion with his own heart since quitting the quiet death-room, and after leaving his horse in the stable, he paused at his garden gate, looking up at the still night sky.

"I have counted the cost," he said, "I will stay at my post. I will do my duty."

CHAPTER II.

The parish church was lighted for the usual Friday evening service. The old rector rarely took part in it, owing to his many infirmities, but Margaret was never missing from the square rectory pew. She was in her place, while the bells were yet ringing, and in her heart had uttered a simple prayer, that George Forsyth might find comfort in his sorrow. George was seven miles away, buckling on armour for the fight before him, and while she mused of him, he had already struck the first blow in his determination to remain at his post.

The minister entered the reading desk, and a close observer might have remarked a slight flush on Miss Owen's face as she stole a glance at him. He was very handsome, with fair, curling hair, and a clear skin, redeemed from effeminacy by his muscular build and haughty bearing.

"A king among men," thought simple Margaret Owen. The prayers ended, Austin Creswick ascended the pulpit. Margaret's bright face was lifted when he began his discourse. It was a clever composition, setting forth the beauties of self denial; a poetically-worded piece of eloquence, sparkling with gems of thought, showing the preacher's acquaintance with the master-spirits of olden literature. Perhaps his sermons were too clever for Austin Creswick's simple hearers, for they were often heard to prefer their poor old rector's practical discourses, which were carefully written to suit their simple comprehension. But to the quiet listener in the Rectory pew, these sermons were intellectual feasts, and she wondered in her heart that such eloquence had not reformed the whole parish.

The simple villagers, unable to appreciate the elegance of the curate's well-turned phrases, failed to find the ring of true earnestness which would have touched their hearts. But Margaret, who could understand the beautiful tenderness, the grace and sentiment, utterly failed to detect this missing link, whose absence broke the chain of sympathy between the preacher and his hearers; and while Austin

Creswick read his flowery discourse, and thought of many things foreign to the place and subject, Margaret was pondering over the beauty and talent, the earnestness and labour which she thought he was dedicating to God.

She was not the first woman by many who had put sweet for bitter, and bitter for sweet, to her sorrow. When Austin Creswick had passed to the vestry, and the last jubilant notes of the voluntary were over, Margaret left the church. It was no new thing for Mr. Creswick to walk home with her on Friday evening, and remain to chat with her grandfather on parish matters; therefore Margaret took his arm as a matter of course when he joined her in the churchyard.

"She's too good for him," remarked one farmer's wife to another, as their curate and Miss Owen passed them on their homeward way.

Austin Creswick spoke not a word during that short walk, until they reached the Rectory gate, then he said suddenly, turning to Margaret in the bright moonlight.

"Margaret, I want to say a few words to you. Will you be my wife?"

To be continued.

The Theatres.

Very few changes have taken place at the fashionable houses during the past month. At the COURT, *The Happy Land*, with its supplementary pieces *About Town*, and *Vesta's Temple*, has been very successful. The GLOBE has been rendered more than usually attractive by the representation of Bulwer's play "*The Lady of Lyons*," with Mr. Montague and Miss Rose Massey in the principal characters. The Gaiety has produced a new three act drama, called "*Snaefel*," with a full company, ballet and chorus, and which promises to be very successful. The performance commences with "*Lischen and Fritschen*." The legitimate drama is prospering at the QUEEN'S under the efficient management of Miss Marie Litton. Shakespeare's historical tragedy "*King John*" has been especially successful. During the month Miss Bateman has concluded her engagement at the LYCEUM, where she has drawn crowded houses by her finished and impassioned representation of "*Medea*." Mr. Henry Irving has also appeared at this house in "*Charles the First*." At the OPERA COMIQUE the new Opera Bouffe "*The Wonderful Duck*," has deservedly attracted much attention.

In the summer sun and dust on the ride, drive, promenade, or in the heat of a crowded saloon, ladies will find Rowlands' Kalydor most refreshing to the to the complexion and skin; it dispenses all blemishes and realises a healthy purity of complexion: 4s. 6d. and 8s. 6d. per bottle. Rowlands' Odonto whitens, preserves, and beautifies the teeth, 2s. 9d. per box. Rowlands' Macassar Oil nourishes and strengthens the hair, 3s. 6d., 7s., and 10s., equal to four small. Notwithstanding the numerous preparations for the hair, teeth, and complexion which are daily offered to the public, most of which, though warranted to effect almost impossible cures, are worthless, these are the only articles which can be relied on, as the test of seventy years has proved. Sold by all chemists and perfumers.



August 1878

Plate 1



Le Monde Élegant



August 1873

Plate 3

Le Monde Élegant

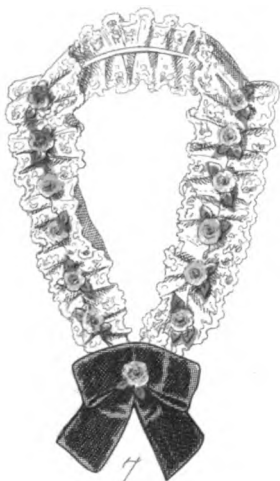




August 1873

Plate 4

Le Monde Elegant



August 1878

Platt

Le Monde Élegant

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THE

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No. 597.

SEPTEMBER, 1873.

VOL. 50.

Observations

ON

LONDON AND PARISIAN FASHIONS.

In taking a general survey of the late London and Parisian seasons, we may say that they have certainly been successful. There has been a little unseasonable weather, but on the whole it has been much finer than last year.

Ladies are now returning from the seaside, and our *Artistes des Modes* are preparing dresses more appropriate for the Autumn season. The styles which are being chosen are very elegant, and we give a selection of them in our present Number.

There has been an endeavour during this season in Paris, to suppress the *Polonaise* or *Tunique*, but without success: the same attempt has been made in London, but our *Artistes des Modes* find it necessary still to retain these elegant garments, among which are indeed some of the prettiest styles that have been seen for years. Fashion still adheres to the idea of the light colored *Tunique* or *Polonaise* upon a dark robe.

As the winter season advances, it is expected that the *Casaque à Gilet* will be again in favor.

The manner of trimming dress skirts *en Tablier* at front, with flounces, variously arranged, on other parts of the skirt, is in great favor. These *Tabliers* may be ornamented with bows, buckles or buttons, placed at regular distances. The sides of skirt may be covered with small flounces, or laid in rows of upright or horizontal *bouillons*, or may have *bouillons* alternated with narrow flounces. The backs of skirts may be trimmed to correspond with the *Tablier*, or may be made with flounces, wide at bottom and diminishing gradually to the waist. Flounces may be made alternately of different materials, or there may be *bouillons* alternating with the flounces and lace.

There is such a great variety in the trim-

mings, ribbons, laces, *passementeries*, and other ornaments employed at the present time, that there might be a risk of some exaggeration of style, were not good taste the leading character of the present fashion.

We will now say a few words on the length of dress skirts. For Evening Costume they have long trains: for full Afternoon dress they have trains, but not quite so much developed: for the Morning Promenade, and for the Country, they are made just to touch the ground.

Dress bodies are generally made open *en cœur*, and sometimes with square openings: they generally have *basques*. The '*Gilet*' style is very fashionable.

The Elizabethan frills that we have referred to for several months past, are very fashionable, but it is found they have their inconveniences in dragging the ear-rings, disarranging the hair, &c. and for this reason it may happen that they will not continue long to be in fashion. A fashion to be lasting, must never partake of any character that is inconvenient.

Our colored plates and full-sized pattern, will be found to indicate a few of the leading styles of garment for the early Autumn season.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the *LOUISE CASAQUE À GILET*, as represented on the second figure of our fourth plate. The pattern is given complete, and consists of five pieces, viz. front, side-piece, back, collar, and sleeve. On the front the *Gilet* portion is indicated by a row of pricking, and the underside of sleeve is indicated in the same way.

Our second pattern (all the pieces of which are marked by a round hole) is a *ROBE PRINCESSE* WITH LOW BODY, for a little girl about 6 years of age. The appearance when made up is shown on the third figure of our second plate. We have only given the upper part of this robe, the skirt of which may be lengthened equally all round as required. This pattern comprises front, side-piece, back and short sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*. The lower-skirt is of bright blue velvet, and is trimmed at a certain distance from the bottom, by a broad *rûche* of silk of a very pale shade of *bleu du lac*: the *rûche* is edged by *rouleaux* of black silk, and is arranged in very slightly defined festoons, in the centre is a *biais* band of blue velvet similarly edged. The upper skirt is of silk of the color of the *rûche* just described: the bottom is trimmed by a black lace flounce headed by a *rouleau* of silk of the same color, with a narrow upright frill of lace above it. The sides are caught up from the waist, and the back forms a large *bouffant*. The front is trimmed by four *papillon* bows of black silk, having a steel buckle in the centre of each. The *corsage* is of blue velvet; it has *basques*, square-shaped at back, and hollowed out obliquely at sides and front; they are edged by a *biais* band of the pale blue silk, with the *rouleaux*, and surmounted by black lace put on plain. At each side is a *mousquetaire* pocket formed of similar materials. The *corsage* is open *en cœur* and has pointed *revers* of the pale blue silk continuing round the neck in the form of a collar, and edged by a black lace frill headed by a *biais* band of the silk with *rouleaux* of black silk. On the chest are bows and ends of black silk, with a steel buckle. The sleeves are of pale blue silk; and have very broad cuffs slightly pointed at the bottom, where they are each finished by two black silk *rouleaux*; above they form a few pleats and are edged by single *rouleaux* with black lace frills. In their centres are bows and ends of black silk with steel buckles. *Chapeau* of grey felt, trimmed by bright blue velvet, and a garland of roses.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

COSTUME FOR HOME.

Fig. 2.—*Dress of violet silk*. The front and back of the skirt are trimmed in two distinct styles, the front in the following way:—at the bottom is a pleated flounce edged by a *biais* band of silk of a much paler shade of violet; this flounce is surmounted by two others, of equal width, but much narrower than that just named: these are edged by very narrow *biais* bands of the light silk, and are headed by a pleated *rûche*, each pleat being hollowed into a point, and lined by the light silk; the whole of this trimming is completed by two upright pleated frills edged by narrow *biais* bands of light silk. The back of skirt is finished by two flounces edged by narrow bands of the pale colored silk: above is a broad *bouillon* having at each side a pleated frill similarly edged, the whole surmounted by an upright frill. The front of skirt is partially covered

by a round piece of silk caught up at the sides, and edged by a *rûche* like that already described. At the back are two large tabs nearly square-shaped, and edged by *biais* bands of the light silk, and these cross each other, thus forming a *bouffant*, one of these pieces starting from under the *basques* of the *corsage*, and the other from above them. The *basques* (edged by a narrow *biais* band of light silk) are square-shaped, are cut up at the sides, and are deeper at back than in front. At the back, they are partially concealed by a little pointed piece of light silk, which is fastened to the waist, forms spiral folds, and to it are added three bows of silk like the dress. From it starts also a loop of silk edged by narrow *biais* bands of light silk. The whole length of front of *corsage* is slightly open, and is finished by *revers* of light silk, forming also a collar at the neck, cut open at the sides and back, and having near the edges, narrow *biais* bands of violet silk. The sides of front opening are attached (from the chest to the waist) by three *papillon* bows of violet silk edged by light silk. The sleeves are finished by pleated frills of the two shades of silk, surmounted by *rûches* like those before named, and which are continued up the backs of sleeves to the armholes. The open portion of front of *corsage* is filled in by a *Chemisette* of white lace or muslin.

This Costume is from MAISON KINGSBURY, 7, rue Scribe.

COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes*. The lower-skirt is of black silk: it is cut *à traine*, and is trimmed by a broad pleated *rûche*. The upper skirt is of salmon-colored silk: and is edged by a *flûted* flounce starting from a narrow band of black velvet ribbon. It is caught up at the sides, and more especially at the left side, where it is fastened by a group of three large bows of black velvet, the flounce being carried partially round them, and arranged to form a sort of *eventail* falling towards the back of skirt. The *corsage* is of black silk, the fronts closing by salmon-colored silk buttons. The sleeves which are of salmon-colored silk, have *mousquetaire* cuffs, very long, and finished by *flûted* frills starting from narrow *biais* bands of black silk.

This Costume is by M^{ME}. DU RIEZ, Rue Halevy.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—*Dress à deux jupes*. The lower-skirt is of rich grey silk, and is trimmed at the bottom by a broad pleated flounce, the top covered by a piece of the silk, scalloped at the lower edge, which is turned up and stitched. This scalloped piece is headed by three *biais* bands falling over each other. This trimming, with the exception of the flounce, is twice repeated on the front of skirt, the scalloped pieces being of graduated widths. The upper-skirt is of rich brown silk; it starts from the

sides, and is edged by a scalloped piece of grey silk, narrower than those already described, and surmounted by a *biais* band of brown silk and a *rouleau* of the grey silk. The left side is caught up by a broad scarf of grey silk having fringed ends, one falling at the left side, and the other, which is longer, falling at the back, under the *bouffant* thus formed. The *corsage* consists of two distinct portions: the front forms a *gilet à basques* of grey silk. The sides and back form a *caraco* of brown silk, rounded at the sides, and having a *fluted postillon*. The *caraco* is edged like the upper skirt. The sleeves are of grey silk, and are finished at wrists by double scalloped frills, the upper ones fall over the others, and have near their centres bands of brown silk finished by groups of bows of the grey silk.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PROMANADE COSTUME.

Fig. 2.—*Dress à deux jupes*. The lower-skirt is of bronze-green silk, and is trimmed by a very broad flounce arranged in groups of pleats, and put on with a heading and a *biais* band of silk. Between each group of pleats, is a second band, from which starts a pointed tab studded by three buttons. The upper-skirt is of greyish green silk: it is caught up at the sides, and is edged by a stitched frill starting from a *biais* band. The Mantelet is of black velvet. The back is rounded, and the fronts form very long square-shaped tabs. All the edges, excepting those of the front opening, are finished by a broad pleated frill of black silk, edged by black lace, and starting from a double frill of lace, having in the centre a *biais* band of black velvet edged at each side by a *rouleau* of silk. The edges of front opening are finished by black lace put on plain. The neck is trimmed by a double frill of black lace having a *rouleau* in the centre, the lower half covering a flat pleated collar of black silk forming a point in front and at the back, and from that at the back start bows and long floating ends of black *moiré* ribbon. *Chapeau Rabagas* of black velvet, trimmed by purple grapes with foliage.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

YOUNG LADY'S COSTUME.

Fig. 3.—*Dress* of cream-colored silk. The bottom of the skirt is trimmed by a flounce headed by a *biais* band of sky-blue silk, edged at each side by a *rouleau* of black silk. The *corsage* is cut in one with the skirt à la *Princesse*, and is closed by a row of sky-blue silk buttons, and the sleeves are finished at wrists by cuffs edged by *biais* bands of similar silk, with black silk *rouleaux*. The dress is nearly covered by a *tunique* of black velvet, closed by a row of sky-blue silk buttons, the front edges are finished by *rouleaux* of similar silk, and the bottom edge is trimmed by a *biais* band of the blue silk, edged by the *rouleaux* of black silk. The *corsage* is cut *en carré* and is similarly finished, as are the *épaulettes*. Grey felt Hat,

bound and trimmed by sky-blue silk, with roses and an ostrich feather.

This Costume is from the MAISON SCHILLER, Boulevard des Capucines.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes*. The bottom portion of under skirt (comprising but one fourth of its depth,) is of sea-green silk, and the remainder is of striped white and sea-green *Pekin*: the bottom edge is cut in large scallops, and the juncture of the *Pekin* and the silk is covered by a double *biais* band of sea-green silk, from which starts a broad twisted silk fringe of the same color. The upper skirt and *corsage Princesse*, are of rich white silk: the front of skirt is open *en tunique*, and at the sides are large pointed *revers* of sea-green silk, edged by a flounce of black lace starting from a very narrow *biais* band of the sea-green silk, with an upright heading of black lace put on plain; the black lace flounce and narrow *biais* bands being continued round the bottom edge of skirt. The back forms a large *bouffant* supported by a sort of scarf of black lace starting from the sides of waist. The *corsage* is cut *en carré* both at back and in front, and is trimmed by a broad *biais* band of sea-green silk, headed by narrow black lace. Starting from this trimming a tab of similar silk is carried to the waist, from which point it hangs loosely, and it is terminated by a frill of black lace arranged *en eventail*. In front is a similar tab terminating on the chest. The sleeves are finished by broad *biais* bands of sea-green silk edged at each side by narrow black lace.

This elegant Ball Costume is from the MAISON GAGELIN, rue de Richelieu.

BALL TOILETTE.

Fig. 2.—*Dress à deux jupes*. The lower-skirt is of rich pink silk, and has a train of moderate length. It is trimmed near the bottom by a broad flounce of white lace headed by a *bouillon* of white *tarlatan* edged by narrow lace. From under the *bouillon* start at equal distances bows and floating ends of pink ribbon, which fall over the flounce. The upper skirt and *corsage* are cut in one à la *Princesse*, and are of pearl grey silk. The bottom of skirt is edged by a white lace flounce rather narrower than that on the lower skirt, and headed by a *rouleau* of pink silk. The sides of skirt are caught up and fastened by *bouquets* of roses, from each of which starts a trail with a loop and two floating ends of pink ribbon; the lace flounce encircling the flowers. The spaces beneath the raised up portion of skirt, are filled in by puffings of white *tarlatan*. The *corsage* is trimmed *en berthà* by a frill of white lace headed by a *rouleau* of pink silk, and caught up at each shoulder so as to encircle a rose with foliage, and a short trail and bud. The front is closed by pink silk buttons which are continued along the upper-skirt, and at the back of waist are two bows, a short end, and two

long floating fringed ends of broad pink ribbon, a rose being placed between the two bows.

This Ball Toilette is by M^{ME}. CAVALLY, Boulevard des Capucines.

BALL COSTUME.

Fig. 3.—This dress consists of a skirt of *jonquille* silk formed entirely of narrow flounces falling over each other: the back of this skirt is covered by a train of white tarlatan, square-shaped at the bottom and having no trimming. Above, is a skirt of white tarlatan composed of two distinct portions, the front forms a sort of round *tablier* edged by a flounce of white lace, starting from a double *biais* band of sky-blue silk, having at a little distance above it, a similar band. The other portion of skirt starts from the front of waist and slightly overlaps the sides of *tablier*: it is edged by a flounce of white lace starting from a much narrower band of silk than those already named. The sides are caught up *en bouffant* and fastened by broad bows of sky-blue ribbon, having in the centre small groups of *marguerites* with trails and brown leaves. These groups of bows also serve to raise the front portion of the skirt, which is thus arranged *en draperie*, and from each of them start two long fringed ends of broad sky-blue ribbon, partially concealed by the skirt. The *corsage* is of white tarlatan over *jonquille* silk: it forms a point in front, and is trimmed by a *berthé* of white lace, slightly caught up on each shoulder, and fastened by a single *marguerite*. On the chest is a *bouquet* of *marguerites* with some bows of sky-blue ribbon: the sleeves are formed of single frills of white tarlatan edged by narrow lace.

This Ball Costume is by M^{ME}. DU RIEZ, 8, rue Halévy.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of brown velvet, the skirt is cut *à train*, and is without trimming. The *Pardessus* is of cream-colored Paris cloth. It is tight-fitting; the back, which is very short, has *basques* forming hollow pleats, edged by a narrow band of black velvet ribbon. The front is very long, is slightly pointed, and is (with the front of *corsage*) closed by black velvet buttons. The bottom edge is finished by brown and cream-colored fringe headed by a band of black velvet ribbon. At the sides, are large deep square-shaped pieces imitating sleeves, and extending slightly below the front of the garment. The front and bottom edges of these pieces, are finished by the mixed fringe headed by black velvet ribbon, while the lower portions of back edges have the bands of velvet only, and at the point where the trimming ceases, they are united by a large group of bows of black velvet ribbon, which also serves to raise the back of the dress skirt, forming a small *bouffant*. The top of *corsage* is trimmed by a flat collar, square-shaped at the back, and edged by the mixed fringe and velvet, in narrower proportions. There are tight-fitting

sleeves, finished at wrists by black velvet bands, two on each sleeve. Falling over the *basques* are two bows of black velvet ribbon. Bonnet of brown velvet, trimmed by cream-colored flowers and ribbon, and ostrich feathers of both colors.

This Costume is from the MAISON DIEULAFAIT, Boulevard des Italiens.

PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*, of mauve silk. The bottom of the under-skirt is trimmed by a broad flounce headed by a double *biais* band of silk, having at each side a frill of velvet, the whole surmounted by an upright frill of mauve silk. The upper skirt is edged by a broad *biais* band of mauve velvet, and is caught up at the sides. The tight-fitting *Casaque à gilet* is of black velvet; the front forming the *Gilet à basques* is edged by *moiré* ribbon, having at each side a *rouleau* of black silk: it is open *en cœur*, and closes by a double row of buttons attached by *brandebourgs* of *passementerie*. The neck is finished by a pointed shawl-collar edged like the *basques* already named, and carried round the back of neck. The sides and back of the garment extend below the *gilet*, and form deep *basques* cut open at the sides, and edged by the *moiré* ribbon and *rouleaux*. At each side a pocket is imitated, by bands of *moiré* ribbon with buttons. At the back of waist is a group of bows of *moiré* ribbon with two ends of moderate length. The sleeves are each finished at the wrists by three bands of *moiré* ribbon, forming at the outer sides points attached by buttons. The neck is covered by a white muslin chemisette. White chip hat, turned up at the sides of brim, and trimmed by roses and black velvet ribbon.

This costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines. We give the full-sized pattern of this elegant *Louise Casaque* with our present No.

COSTUME FOR THE CARRIAGE OR THE PROMENADE.

Fig. 3.—Dress *à deux jupes*, of silk of a very pale shade of *bleu du lac*. The lower skirt is trimmed by three broad pleated *ruches* of graduated widths, arranged horizontally at equal distances from each other, and having near the edges, *rouleaux* of *cérise* silk. The upper-skirt and *corsage* are cut in one, *à la Princesse*: the back of the skirt is much deeper than the front, which forms two points, and is closed by a row of *cérise* buttons continuing up the *corsage*. The bottom edge of skirt is scalloped and bound by *cérise* silk, and near the edge are two narrow *biais* bands of similar silk placed near each other, and continuing a short distance up each side of the opening, where they are united. The sides of skirt are caught up from the waist, and are fastened by a large knot of *cérise* ribbon, forming spiral folds lined by *cérise* silk: the back of skirt is very *bouffante*. The *corsage* is open *en cœur* and has an upright scalloped collar bound by *cérise* silk, and starting from two narrow *biais* bands of similar silk. The sleeves are finished by scalloped frills, much deeper at the backs than at the fronts, and lined and

bound by *cérise* silk. Above are narrow double scalloped frills bound in the same way, and each starting from a narrow band of *cérise* silk. On the chest and on the left shoulder, are bows of *cérise* ribbon, connected by a loop: the bow on the shoulder having a long floating end. Black velvet *Chapeau*, trimmed by *cérise* velvet, and ostrich feathers of both colors.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

PLATE THE FIFTH.

No. 1 is a CHAPEAU of rose-colored terry velvet. The brim is turned up all round, and more especially at the back, and near the edge is a narrow band of black velvet ribbon. The inside is trimmed by a garland of roses with foliage. The crown is surrounded by a broad band of black velvet ribbon. At the back, a large group of roses with foliage falls over the brim and partially covers the crown; it terminates in two trails, and from under it, starts an open loop of narrow black velvet ribbon, to which is attached a group of three bows with a pointed end of similar ribbon. Starting from the group of roses, a rose-colored ostrich feather crosses the top of crown, falling towards the front. MADAME DUFOURMANTELLE.

No. 2 is a round CHAPEAU of sky-blue silk. The brim is turned up rather more in front than at the sides, and is covered by black velvet: the back being turned up in a round form. The inside is trimmed by a garland of white roses with foliage. The crown is surrounded by a broad band of black ribbon which terminates at the back, in a loop and two long floating ends. At the left side are two large white roses with buds and foliage, one rose surmounting the crown. This Chapeau is by M^{ME}. MARIA BOIREAU.

No. 3 is a TOQUE of white felt. It is surrounded by a *biels* band of violet velvet, increasing in width towards the back, where it is folded over. Round the crown is a drapery of violet silk of a paler shade, the upper edge forming a sort of diadem, while in front is a knot. Near the top of crown is a band of violet velvet showing principally at the back. At the left side, is placed on the crown, a *bouquet* of roses of various colors, one yellow, one red, and two black, the red and yellow roses each having a bud. At the back are two large bows of violet velvet, one standing up, and the other falling over the brim, and accompanied by a red flower. This elegant Toque is by M^{ES}MES. BRIE ET GEOFRIN, *Rue de Richelieu*.

No. 4 is a CHAPEAU of grey terry-velvet, having a broad undulating brim bound by black velvet. The crown is surrounded by a broad band of black velvet ribbon, and forms a knot and two floating ends at the back. Above the band is a garland of pansies with foliage, and at the left side is a black ostrich feather. This Chapeau is by M^{ME}. MARIA BOIREAU, *Boulevard des Italiens*.

No. 5 is a CHAPEAU of sage-green terry-velvet. The brim is trimmed up all round and is very deep at back, while the front is turned over. The inside of brim at back, is lined by greyish green silk of a dark shade, and is edged by black velvet ribbon, a broader band of which surrounds the crown, accompanied by puffs and bows of sage-green and greyish green silk, with purple and white grapes and leaves. The inside is trimmed by a garland of vine leaves. This Chapeau is by M^{ES}MES. BRIE ET GEOFRIN, *Rue de Richelieu*.

No. 6 is a round CHAPEAU of grey felt. The front of brim is turned up and is covered by a light brown ostrich feather trimming, starting from the left extremity of which, a feather of the same color falls towards the back. The inside is finished by a pleating of sky-blue silk, and the crown is surrounded by

twisted bands of crimson and of sky-blue ribbon, the latter terminating in two bows and a floating end at the back. The crimson ribbon already described, is carried to the top of crown near the front, and encloses a red rose with a yellow rose and bud, and also a light brown ostrich feather which falls towards the back of crown, and is met by a yellow rose placed at the summit of crown at the back. This Chapeau is by M^{ME}. ESTHER.

No. 7 is a CHAPEAU of violet velvet. The brim, which is turned up and is rather deeper at back, is nearly covered by a pleated *rûche* of cream colored silk. The inside is trimmed by a violet *marguerite*; at the left side, near the back, is a group of bows, two of cream-colored ribbon and two of violet velvet. At the back is a similar group, but containing only one cream colored bow, from this point start two ostrich feathers, one cream colored, falling to the front, and the other violet-colored, inclining towards the right side. At the back are a bow and a floating end of cream colored ribbon, with a bow of violet velvet. This Chapeau is by M^{ME}. ANDRÉE.

No. 8 is a FICHU to be worn with a *corsage* open *en cœur*. It is formed of a frill of black lace with a chain of bows of ribbon of the same color, falling over each other. At the left side is a rosette of pink ribbon having in the centre, a little puff and a tassel. A similar rosette is placed at the waist, from which point start two ends of the lace crossing each other. The Fichu is by M^{ME}. MECINE, 81 *rue du 10 Décembre*.

No. 9 is a CHAPEAU of sky-blue terry velvet. The brim is turned up, the upper portion being turned over and edged by narrow black velvet, inside the back portion is a broader band of similar velvet. The inside is trimmed by a garland of roses with foliage. The crown is surrounded by a band of black velvet which also forms at the left side a large group of bows accompanied by some roses, and from this point starts a long blue ostrich curled feather which surmounts the crown and droops at the back. The Chapeau is by M^{ME}. DUFOURMANTELLE, *Boulevard des Italiens*.

No. 10 is a CHAPEAU of blue velvet: the brim is turned up and covered by blue velvet, the back portion of it is raised to the level of the crown, and under it are two bows and long floating fringed ends of blue silk. Inside the brim is a garland of *myosotis* with leaves. The crown is surrounded by draped bands of blue velvet and of sky-blue silk, and at the left side is a puffed bow of similar silk, from which an ostrich feather of the same color falls slightly towards the back, and is surmounted by a tuft of feathers having above it a white *aigrette*. This elegant Chapeau is by MADAME MARIA BOIREAU, *Boulevard Montmartre*.

No. 11 is a CHAPEAU of grey terry-velvet. The brim is turned up at the front and sides, and creased in at the back, near the edge of which, is a band of black velvet. The inside is trimmed by a drapery of similar velvet, and at the left side is a rose with foliage, while at the right side (near the back) is a small *bouquet* of rose-buds. The crown is surrounded by a band of black velvet ribbon, which terminates in a knot and floating end at the back. At the left side is a large group of bows of the velvet ribbon, three inclining towards the front; in the centre of this group, are two large roses with foliage and a bud. The Chapeau is by M^{ME}. ANDRÉE, *Boulevard des Capucines*.

No. 12 is a CAP *à la Charlotte Corday*; it is composed of white muslin and is edged by a frill of white lace, having above it, a chain of puffs of *jonquille* ribbon, and of black velvet ribbon arranged alternately. At the back is a lace lappet arranged in spiral folds and accompanied by five bows of *jonquille* ribbon, and from under the lace, appear two floating ends of black velvet ribbon. This Cap is from the MAISON FOUCHÉ, *Rue de la Paix*.

MARGARET'S HERO.

(Concluded from our last.)

CHAPTER III.

"Two offers in one day, oh! Maggie," said the Rector on receiving his grand-daughter's confidence. "And Mr. Creswick is to be the happy man. Well, my dear, you know best, only I wish you could have accepted George Forsyth."

"But,"—began Margaret.

"Well, well, never mind," he answered.

After an interview with Mr. Creswick, the rector gave his consent, and the young people quietly settled down into their new relative positions.

There was little outward change, for they had been always much together; the happiest change was in Margaret's heart. Her garments of joy were worn with reverent thankfulness, and she seemed sweeter than ever to the poor, among whom she unceasingly laboured. She felt but one thorn in her pathway of flowers, the thought of George Forsyth.

By the strength of her own love she judged his, and by the love she measured the sorrow.

For himself George cherished no pity. Once only did he compare himself with Austin Creswick;—he thought of the curate, adorned mentally and physically with all the beauties women love, and then of himself, plain-featured, plain-spoken, and unattractive, and he simply said, "I was not worthy." There the matter ended.

None knew his secret but the friendly old rector, who was kinder to him than ever; but the suffering poor became aware about that time of greater tenderness, more unwearied attention, and stronger patience in his ministrations than of old.

George was fighting his battle bravely.

A few months passed, then the shadow of a great change came to Cranage Rectory.

Lord Ashbury, a college friend of Austin Creswick, promised him the family living, at the death of the present vicar, who was old and very ill.

Ashbury was situated in a distant county, and Margaret's grandfather sorrowed at the thought of the miles which must lie between him and his darling when Austin took her from Cranage.

He wished more fervently than ever that Margaret could have chosen George Forsyth.

Little had been said about the marriage, for the rector stipulated for one more quiet Christmas; after that he would hear reason, he said.

The May days glided by, and with June heat and drought, came a low, infectious fever which set up its throne among the poor villagers, and fearfully wielded among them the sword of the king of terrors.

George Forsyth soon had his hands full, and found plenty of work likewise for Margaret and her grandfather.

Mr. Creswick, too, was busy, but not in the same way. Since he had the promise of Ashbury parish, a change had come to Austin Creswick. His visits to the poor were less frequent, and also to the rectory, his manner to his promised wife less fond, and he grew less attentive to Mr. Owen.

Margaret might have wondered at this change more another time, but the work entailed upon her by the fever prevented her dwelling upon it.

It was, however, painful, that in her womanly ministrations among the suffering, she rarely met her lover, whose place it should ever have been to bring holy consolation to the stricken and dying ones.

Her grandfather, feeble and infirm, tottered from cottage to cottage, cheering the last moments of many by his holy words and hopeful faith.

George Forsyth too, was a preacher in those days of peril and fear, more than one soul was comforted and braced for the final struggle, by quiet words spoken when his skill had ceased to ease, and he could only stand by and watch.

June rolled out, but the fever clung to Cranage, obstinate and all-devouring. The squire and his family had early left the place, and others had followed panic-stricken, till only those were left who found it impossible to leave.

Among these were the rector and Margaret. They remained at their post, because it was impossible for them to forsake their duty.

Day and night each went their way among the stricken flock, to comfort and heal; and to them was fulfilled the olden promise, "*The pestilence that walketh in darkness, the sickness that destroyeth in the noon day, shall not come nigh thee.*"

One morning, Margaret, preparing to go out, met Austin Creswick on the Rectory lawn. In his hand he held a letter, which he asked her to read. It was from Lord Ashbury, announcing the vicar's death, and asking Mr. Creswick to enter at once, if possible, upon his new duties.

In a postscript his lordship added that if not convenient to Mr. Creswick to leave Cranage then, a substitute might easily be procured

for a couple of months.

This postscript was turned down, but before returning the letter Margaret saw and read it.

"You will stay and help us for a month or two, I suppose, Austin."

"I think not," he answered, "I might offend Lord Ashbury, and that would not be prudent as you know."

"But he says,—" began Margaret.

"Oh! yes," answered Austin impatiently, "of course he says I need not hurry; it is but polite. But you can clearly see he wishes me to go at once."

Margaret did not see it so clearly, but she understood that her lover was impatient, and forebore other answer than a gentle,

"You know best, Austin."

She went on her way, leaving Mr. Creswick to acquaint his rector with the prospective change in his affairs.

The particulars of that interview Margaret never knew, but on returning at noon, her grandfather in a few constrained words, told her that Mr. Creswick would leave them that day week.

Margaret was thunderstruck. She had not calculated on so hasty a departure.

"Grandpapa," she said suddenly, speaking her first thought, "is he afraid of the fever?"

"Don't ask what I think," was the brief reply.

CHAPTER IV.

A fresh October breeze was blowing over the rectory lawn and garden, as Margaret walked up and down waiting for the postman.

The fever was gone from Cranage, and the poor invalids, having been able to crawl about in the September sunshine, were growing stronger daily for the crisp, open weather that came in with October.

A general thanksgiving for renewed health was appointed on this eighth day of the month, and the bells were ringing for the service while Margaret waited.

The postman was late.

"Surely Austin will write to-day," she said to herself.

A month had passed since her lover had written to her, and his last letter had announced a visit to the Lakes, with Lord Ashbury and his sister, the Hon. Miss Dacres.

Often, while tending or reading to her convalescents, had Margaret thought of this gay party, and wondered when they would return to Ashbury. She had written to Austin, inviting him to keep Christmas with them, and

she was now expecting an answer to this letter.

It was thanksgiving day in Cranage, and poor Margaret had fondly hoped for private and special cause to be thankful, by receiving from her lover some fond assurance of his affection.

The bells pealed on, until Margaret was obliged to start for church. At the Rectory gate she met the postman. Had he a letter for her?

Yes, one in the dear familiar handwriting, sealed with the well-known cipher. Margaret's heart gave a great bound as she took the precious letter, and put it in her pocket, leaving the man to carry his other letters and papers to the house.

It was indeed thanksgiving day for Margaret Owen, though yet ignorant of the contents of her letter.

She hurried from church when the morning service was ended, but was detained on the way by an old pensioner so long, that her grandfather had returned, read his paper, and gone for his usual short walk before dinner, when she entered the house. On a couch by the window lay the "*Morning Post*," just as Mr. Owen had left it. In removing it to sit and read her letter, Margaret's eye fell on a name she knew. The paragraph containing that name ran as follows.—

"A marriage is arranged between the Hon. Isabel Dacres, only daughter of the late Charles, fifth Lord Ashbury, and the Rev. Austin Creswick, vicar of Ashbury, Westshire.

"My letter, my letter," grasped Margaret, drawing it forth. A hasty look, a long drawn sigh,—the letter fluttered to the floor, and Margaret fainted.

"Margaret," said the letter, "forgive me, forget me. I was never worthy of you.—Some better man will win you. I am to marry Miss Dacres on the sixth of next month."

And this man had been Margaret's hero!

* * * * *

A better man did win her in the time that came, but not for years.

George Forsyth waited patiently, and the noble, trouble-tried woman whom he received as God's best gift, was a more precious blessing to his life than the romantic girl he had sought five years earlier.

They were married in November, and one day during the honeymoon, Margaret, looking out at the faded borders in the hotel-garden, sighed,

"I wish I could see some flowers, George."

Her husband took a little parcel from his

pocket-book, and opening it placed in her hand a faded spray of buttercups.

If Margaret Forsyth saw the poor buds through a mist of tears, they were not from clouds of sorrow.

H. S.

SUMMER MUSINGS.

Up springs the lark with dewy wing,
Piercing the air with song,
Rich snatches of its carolling,
Borne by the breeze along.
The summer comes with golden dower,
Spring's paler bloom is fled,
Bees hum o'er bud and full-blown flower,
But our dear child is dead.

The lily clusters scented bells,
Her taper leaves between,
The fox-glove red, in shady dells,
Makes bright its native green.
The yellow cowslip, faint and sweet,
Decks every grassy spot,
White daisies humbly kiss the feet,
But our dear child is not.

The linnet that she tamed sings loud,
Mocking the lark without,
Its song makes deeper still the cloud
That wraps our home about.
She used to feed it thrice a day,
And praise its accents clear,
Now though it sings its usual lay,
Our darling is not here.

We look within her chamber door,
Nothing seems greatly changed,
Her old guitar lies on the floor,
Her books in order ranged,—
Blue ribbon lies in one, to mark
The last page she turned o'er,
Our child has sailed the unknown dark,
And gained the brighter shore.

What matter then, though fond and blind
We mourn our empty nest,
And count the treasures left behind,
Our nursing is at rest.
At God's right hand, beneath His eye,
For ever there to dwell,
And we will check the weary sigh,
And learn to say "Tis well."

'Mid fairer flowers than bloom on earth,
Our daughter wanders now,
Chanting her hymn with holy mirth,
A crown upon her brow.
And we shall join her when our race, !
Our heaven-ward race is run,
In our long-promised dwelling-place,
Beyond the burning sun.

CO-OPERATION OF THE WIFE.—No man ever prospered in the world without the co-operation of his wife. If she unites in mutual endeavours, or rewards his labours with an endearing smile, with what confidence will he resort to his occupation, meet difficulty, and encounter danger, if he knows that he is not spending his strength in vain, but that his labour will be rewarded by the sweets of home! Solicitude and disappointment enter the history of every man's life, and he is but half provided for his voyage who finds but an associate for

happy hours, while for his months of darkness and distress no sympathising partner is prepared.

The Theatres.

The return of Mr. Toole and Miss Farren to the GAIETY Theatre has caused an alteration of the programme. The burlesque of "*Ali Baba*," is the principal attraction of the evening, supplemented by "*The Weavers*," and the "*Marriage aux Lanternes*." The COURT theatre has closed for the season, having retained to the last "*The Happy Land*" and "*Vesta's Temple*." Mr. Craven's comedy drama, "*Milky White*" is cleverly represented, and well received at the OPERA COMIQUE. The performance concludes with "*Kissi Kissi*," a new Persian opera bouffe, by Mr. F. C. Burnand. The music which is very sparkling and attractive, is by Offenbach. The OLYMPIC theatre is so well filled by Mr. Wilkie Collins' clever dramatic story, "*The New Magdalen*," that any alteration has been found unnecessary. The principal character is admirably sustained by Miss Ada Cavendish. New dresses and scenery have been produced at the VAUDEVILLE, thus adding greatly to the attractions of "*The School for Scandal*," which is preceded by "*To Oblige Benson*."

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Septembre 1873

Plat 2

Le Monde Élegant

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September 1873

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Plate 11

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 593.

OCTOBER. 1873.

VOL. 50.

Observations

ON LONDON AND PARISIAN FASHIONS.

It will be seen by referring to our plates of Costumes for the present month, that loose heavy garments such as Mantles, Dolmans, &c. seem gradually to be going out of favor, and tight-fitting velvet *Casaques* or double-breasted close-fitting *Vestons*, are gradually taking their place. Our fair readers may have been prepared for this change, by the style which prevailed during the late season, of almost entirely dispensing with Mantle or Jacket in out door Costumes.

As we stated last month the *Polonoise* or *Tunique*, and the *corsage a gilet* have almost universally prevailed, and it is evident that the taste for this style will continue for some time. It has produced many beautiful combinations during the past season.

One cause of the renewed success of *Corsage* or *Casaque a Gilet*, is the addition of *revers* and collar at neck, the turning back of the skirt à *revers*, and the adoption of the *mousquetaire* cuffs to sleeves. These form a most pleasing arrangement, and have a very novel and elegant effect.

In the first and second figures of our first plate, we have given two beautiful Costumes of this character: one has an open velvet *Casaque*, worn over a *Gilet* of pink silk. The *Gilet* is made quite separate from the *Casaque*, thus giving sufficient warmth for outdoor wear in Winter, combined with great elegance and lightness. The *Casaque* on the next Costume being of silk, is more suited for the milder weather, but this might be warmly lined if preferred.

Fig. 1 plate 2, and fig. 3 in plate 4, are styles suited for the coldest season.

Another style that we will name, may be seen on fig. 2 plate 2. It is called the "*Duchesse Marie Casaque*," and is similar to our full-sized pattern. The style here given, is of the same material as the dress, but it can be made in

many kinds of materials, and trimmed in various ways; for instance, there may be *mousquetaire* pockets in the skirts (like fig. 1 plate 1), and there may be a collar and *revers* similar to fig. 2 plate 1, but it is in the best taste not to have the *Casaque* contrast strongly either in shade or color, with the dress worn underneath. For instance a black *Casaque* will not be in good taste with a dress of a very light color; but would be very appropriate with a dark colored skirt. A more elegant effect is however, found with a similarity of tints; for example—an Olive silk skirt, and a *Casaque* in Olive cloth or velvet.

In speaking of Costumes we must not omit to name that they are now all composed of two colors, that is to say, two different tones of the same color or of contrasted colors. In the trimming, the colors should be alternated, for examples we refer our readers to figs. 2 and 3 plate 1. It is necessary however that much care and good taste should be used in the choice of colors, especially in colors that contrast.

Dress skirts are rather long. It is only Costumes absolutely intended for walking, that skirts are made short, or as called in Paris *ras terre*.

In sleeves there is not much change: *mousquetaire* cuffs, and others of this class are most prevailing styles.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern (all the pieces of which are marked by one round hole in the centre) is an EVENING DRESS CORSAGE with *basques*, short at sides, and forming long points at back and front of the waist. It consists of 4 pieces,—back, sidepiece, front and short full sleeve. The appearance when made up is shown on fig. 1, plate 3.

Our second pattern is the DUCHESSE MARIE CASIQUE, tight-fitting, double breasted, with coat collar and *revers*, and *mousquetaire* cuffs to sleeves. The

form is shown on the second figure of our second plate, where however it forms part of a Costume, being of the same material as the skirt. It may also be made in cloth with the *revers*, collar, cuffs, and pockets in silk or velvet. It will look very rich if made in velvet, with collar, *revers*, cuffs, &c. of silk, or it may be made in silk with trimmings of silk of a darker shade, but in this latter case it must of course be wadded and quilted if intended for outdoor wear. We have seen one made in blue cloth with the edges bound with bright colored silk, which had a very good effect.

This pattern consists of seven pieces, viz:—back, sidepiece, front, collar, sleeve, cuff, and the small tab which trims the back skirt, this last named small piece being cut out in *blue paper*. On the front we have marked by pricking the large fish which has to be taken out to define the figure, and this fish may of course be made larger or smaller to suit the figure of the lady: we have also marked the crease line for the *revers*, which however may be made longer or shorter than we have marked, according to taste. The fronts are cut with a good width so as to cross well over, but may be cut narrower if preferred or if the lady is of thin figure. We have marked by short pricked lines the tops of *mousquetaire* pockets by which the Jacket may be ornamented: for the form of these pockets see fig. 1 plate 1. The back skirt is left open in the middle as far as the waist, the short projecting piece being stitched across as in a gentleman's Coat. The place for the tab which ornaments the back skirt on each side, is indicated by a pricked line at the bottom of side seam of back. The sleeve and the *mousquetaire* cuff each have a small notch on the forearm seam near the wrist. On the collar we have indicated the crease line by pricking, and by a small notch at the back of neck.

The *Casaque* itself will take about three yards of a material 26 inches wide; the *revers*, collar, cuffs, pockets, tabs, &c. being of a different material and requiring about three quarters of a yard.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*, of black silk. The lower skirt has a train, and is without trimming. The upper skirt is open *à tunique* in front and has pointed *revers*, the edges of the skirt and of the *revers*, being finished by a *biais* band of rose-colored silk, having at each edge a narrow band of black velvet ribbon. The *revers* are each fastened back by a rose-colored silk button. The skirt is caught up *en bouffant* and is fastened at the right side by two long draped ends of rose colored silk which start from the waist, cross each other and are finished by broad fringe. From these ends, two plaits of rose-colored silk pass under the *bouffant* to the left side of skirt, where they are fastened by a bow of similar silk, which serves also to raise this side of the *bouffant*. In place of the *Corsage* there is a *Gilet à basques* of rose colored silk fastening by a row of buttons. Over this *gilet* is worn a tight-fitting *Veston* of black velvet; it is open in front, and is not intended to be fastened across the chest: it has square shaped *basques*, which are cut open at

the back and finished by two pointed *revers*, edged by *biais* bands of rose-colored silk with narrow black velvet ribbon and buttons. In the front corners of skirt, *mousquetaire* pockets are imitated by similar bands of silk with narrow black velvet ribbon. The *Veston* has a turned down collar of black silk, and a *revers* of rose-colored silk edged by a band of black silk. The sleeves have *mousquetaire* cuffs, finished by the bands of rose-colored silk, with narrow black velvet ribbon and buttons. Grey felt Hat, having the right side of brim turned up and covered by black velvet. The Hat is trimmed by roses, a pink ostrich feather, and black velvet ribbon.

This elegant Costume is designed by M^{me}. DU RIEZ, 8, rue Halévy.

PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes*. The under-skirt is composed of two distinct portions: the front, which is of light brown silk, is trimmed by two broad pleated flounces each edged by narrow sky-blue fringe tipped with brown. The upper flounce is headed by a chain of puffs of sky-blue and of light brown silk arranged alternately and surmounted by an upright fluted frill of brown silk edged by the fringe. The back of skirt forms a train of sky-blue silk, and is entirely covered by narrow flounces falling over each other. The upper-skirt is of light brown silk; it is open in front and is also composed of two separate portions, each forming at the sides, a deep pointed piece rounded off, and edged by a *biais* band of sky-blue silk. These pieces of silk have *revers* fastened back by steel buttons, and edged by sky-blue silk. The right side of skirt is fuller and larger than the other, being carried round the back and attached to it at the left side near the waist, where both portions form a sort of tubular pleat or pocket enclosing a long draped end of sky-blue silk finished by fringe, and which is united near the bottom, to a second and similar end starting from behind the juncture. The front of *corsage* forms a *gilet à basques* of sky-blue silk, closed by blue buttons. Over the *gilet* is worn a *veston* of light brown silk, having a turned-down collar, and square shaped *basques* cut open at the sides which are shorter than the back. At the sides, square pockets are imitated by *biais* bands of sky-blue silk with steel buttons. The edges of the *veston* are bound by sky-blue silk, and the fronts are simply caught together below the collar only. From under the back of the collar starts a group of four bows and four floating ends of moderate length. The sleeves are finished at wrists by double fluted frills bound by sky-blue silk and having in their centres puffs of brown and of blue ribbon, with knots and floating ends of the blue ribbon. Above are fluted frills partially covered by those just named, and these are edged by the fringe. *Chapeau* of black velvet trimmed by sky-blue silk and feathers, and having inside the front, a garland of green leaves.

This Costume is from the COMPAGNE LYONNAISE, Boulevard des Capucines.

COSTUME FOR HOME.

Fig. 3.—Dress of rich grey silk. The skirt is trimmed by a broad flounce, the upper part of which is covered by a pleated flounce put on with a heading and a chain of puffs of grey silk and of violet velvet. Above this heading, is a second frill similarly arranged, the edges of this flounce and of the two headings, are finished by narrow violet velvet ribbon. Falling over the front of skirt, are two pointed pieces of silk, rounded off at the sides, and edged by grey silk fringe headed by violet velvet which is continued up their front sides to the waist. On each of these pieces, is a *mousquetaire* pocket of violet velvet, having in the centre a *papillon* bow of grey silk. The *corsage* has *basques*, small and round in front, and very deep at the back, where they are cut open to the waist, the sides being rounded: they are edged by grey silk fringe headed by violet velvet ribbon, which is carried along the edges of back opening, these are united at a certain distance from the waist, by a group of bows, two of grey silk and two of violet velvet, and from this point, *revers* of violet velvet extend to the bottom of the *basques*. The sleeves have *mousquetaire* cuffs of violet velvet, finished at the backs by grey silk fringe, and at the lower edges by *revers* of grey silk, and on each cuff is a *papillon* bow of grey silk.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig.—Dress of rich blue silk: the skirt is à *traine* and is without trimming. Tight-fitting *Casaque* of black velvet. The skirt is composed of five pieces: the fronts are square-shaped at bottom, and are partially covered by two pointed side pieces which extend below the other portions of skirt, and their front edges are rounded and finished by a flounce of black lace, the bottom edges of front pieces being similarly trimmed. The back piece is scalloped and edged by black braid, to which is added a flounce of lace; this portion of skirt is raised slightly *en bouffant*. The *corsage* is closed by tabs starting from *arabesques*, (three at each side), the sleeves are very large and square-shaped, and are cut open and finished by flounces of black lace, on the outer side of each sleeve is a group of bows of black *moiré* ribbon, with two long floating ends, and also an *arabesque* of black braid. The sleeves, like the front and side portions of skirt, are trimmed by three rows of black braid, and on each side-piece is an *arabesque* of the same material. *Ceinture* of black *moiré* ribbon. *Chapeau* of white felt, trimmed by black velvet ribbon, and white flowers with foliage.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress of lilac silk. The front of skirt is trimmed by three flounces each headed

by three narrow bands of lilac velvet ribbon of a darker shade than the silk, and surmounted by upright pleated frills of silk. These three flounces are enclosed *en tablier* at the sides by bands of lilac velvet ribbon, from the outer sides of each of which, starts a *fluted* frill, with three flounces, two of silk of a darker shade, and one of the same silk as the dress. The back of skirt is *bouffante*. The *corsage* has round *basques*, cut open in the centre of back, and edged (excepting in front) by a *fluted* frill headed by a narrow band of dark lilac velvet ribbon: this trimming is carried up the left side of waist only. The *corsage* has a turned down pointed collar of dark lilac silk, edged by a narrow *fluted* frill: it wraps over from left to right, and is trimmed by two rows of dark lilac velvet buttons, which are continued along the *basques*, one row serving to close both *corsage* and *basques*. The sleeves have large *mousquetaire* cuffs, finished by *fluted* frills, with bands and buttons of dark lilac velvet.

This Costume is by M^{ME}. DU RIEZ, Rue Halevy. The *casaque* may be cut from our second full-sized pattern by cutting the front edge a little narrower all down (so that it may not cross over so far) and slightly altering the form of collar and revers.

COSTUME FOR HOME.

Fig. 3.—Dress of sage-green silk. The bottom of skirt is trimmed by a *fluted* flounce headed by a *biais* drapery of bronze green silk: the flounce is rather deeper in front, where it is arranged to form a festoon finished at each side by a rich *agraffe* of *passementerie* with a tassel: starting from each of these a drapery of bronze green silk is carried up to the waist accompanied at the outer side by a pleated frill of silk like the dress, and which is continued all round the sides and back of skirt. The *corsage* has *basques*, pointed in front, cut up at the sides of front, rounded at the sides and prolonged at back to form a large square *pièce bouffante*, the whole edged by a drapery of bronze green silk. The front of *corsage* is crossed just below the chest by a draped band of the dark silk, by which the sides and back are trimmed to imitate a *veston*, terminating a little above the waist level. The front is closed from the chest to the extremity of *basques* by a row of sage green silk buttons, and the space above the draped band already named, is filled in by puffs of the silk arranged perpendicularly. The sleeves are formed of similar puffings, and are terminated by broad *fluted* frills headed by draped bands of the dark silk, and on each band is an *agraffe* and a rich tassel. The sleeves are trimmed at armholes by similar *agraffes* and tassels.

This elegant Costume is by M^{ME}. BREANT CASTEL, 19, rue du 10 Decembre.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à *deux jupes*. The lower-skirt is of *jonquille* silk. It has a train, and is trim-

med by a broad flounce terminated by a *biais* band of velvet of the new shade of blue called the *bleu Louise*. This flounce is headed by a narrow upright frill of similar velvet. The upper-skirt is of white *tulle* or *tarlatan*. The back forms a longer train than that of the under skirt, and the bottom is studded with yellow roses, placed at equal distances from each other. The sides are caught up and fastened by *bouquets* of yellow roses, three at each side, thus forming a large *bouffant* at back while the front is draped *en tablier* and is crossed by three garlands of *myosotis*, which start from the *bouquets*, and forms festoons. The *corsage* is of *jonquille* silk, forms long points at the back and front, and is edged by a frill of white lace. The front of *corsage* is trimmed by a sort of narrow *plastron* of Louise blue velvet, and the top is finished by a *bertha* of white lace, starting from a garland of *myosotis*. On each shoulder is a rose with foliage.

We give the pattern of *Corsage full-sized*.

BALL TOILETTE.

Fig. 2.—Dress of white *tulle* brocaded with single roses and a garland of the same flowers. The *Sortie du bal* is of rich white silk: it partakes slightly of the Dolman form, hollowed out at the back where it is fastened to the figure, while the fronts fall loosely. At the sides are deep square-shaped pieces imitating sleeves, the arms passing through openings underneath. The garment is edged by yellow and white silk fringe headed by a chain of small rosettes of twisted yellow silk cord. Two rows of similar rosettes start from the sides of neck and are united at the back of waist, from whence they again separate and are carried to the edge of the garment; the space between is filled in by pleats. On the left shoulder is placed an *agraffe* of twisted yellow silk cord, with an olive in the centre, and finished by two yellow and white tassels: from this point three loops of yellow silk cord are carried to the back of waist, where they are fastened by a similar trimming. From the shoulder also start three other loops of cord, which are attached to an *agraffe* with two tassels placed on the left side of the chest. The front is fastened near the neck, by a loop of cord with two *agraffes*.

This Ball Toilette is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, of pearl grey silk. The bottom of lower skirt is trimmed by a broad flounce, the top being covered by a flounce of white lace put on with two narrow bands of lilac ribbon, on which are placed at equal distances, *papillon* bow of similar ribbon, and above is a narrow vandyked lace put on plain. The upper skirt is open à *tunique*. It is rather short in front, where it falls square, and the back, which is deeper, is round: it is caught up *en bouffant* and fastened at each side by a *bouquet* of lilac *marguerites* accompanied by bows and a short end of white lace. This skirt is edged by a flounce of white lace rather narrower than that on lower skirt, and put on

with two bands of lilac ribbon having at one side a narrow frill of lace, and at the other the vandyked lace put on plain. The *corsage* is cut in one with the upper skirt, (*a la Princesse*). It is trimmed in front and also at the back by two turned down pointed pieces of silk edged by white lace with the bands of lilac ribbon. On the chest is a single *marguerite*, and on each shoulder a similar flower is placed in the centre of a group of four bows of lilac ribbon. Beneath these groups of bows appear frills of white lace which represent the sleeves. At the back of waist is a group of bows with floating ends of lilac ribbon.

This elegant Ball dress is designed by M^{me}. DU RIEZ, 8, rue Halevy.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of bluish green silk. The front of skirt is trimmed by a flounce of moderate width, having above it three narrower ones slightly graduated. These four flounces fall over each other and are bound by silk of the new shade of blue called the *bleu Louise*; the upper flounce is surmounted by a *biais* band dotted with blue buttons and edged at each side by three very narrow bands, two of blue and one of bluish green silk, placed close together: above is an upright pleated frill bound by the blue silk. The sides of this group of trimming are enclosed by a very deep flounce which is carried round the back of skirt, and is arranged in groups of hollow pleats. The plain spaces between, are partially covered by pointed tabs which start from the top of the flounce, and are dotted with blue buttons and edged in accordance with the band which surmounts the flounces already described. This broad flounce is bound by blue silk. The upper skirt is open à *tunique*, and is composed of five distinct pieces. The two at the sides are edged by four narrow *biais* bands, two of blue and two of the bluish green silk, placed close together. These pieces are partially covered by two pointed pieces similarly edged and dotted by blue buttons. The portion forming the back of skirt, is rounded at bottom and is deeper than the others, it is edged like them, and is caught up *en bouffant*, and fastened at the sides by loops and floating fringed ends of blue velvet ribbon. The *corsage* has at the sides deep rounded *basques* bound by blue silk, and having pointed *revers* edged by three narrow *biais* bands, two of blue and one of silk like the dress, and fastened back by blue buttons: the *basques* are bound by blue silk. The front of *corsage* is trimmed by similar *revers*, extending from the chest to the neck. The space between the *basques* at the back, is filled in by a double pointed *postillon* forming large pleats, and bound by blue silk. The sleeves are large at wrists where they are square shaped and slightly open, the backs are edged by three narrow *biais* bands, two of each color, and the fronts

by four bands, which are continued up to the elbows.

This Costume is from the MAISON CAVALLY, Boulevard des Capucines.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress of lilac silk. The skirt is trimmed by two flounces. The Mantelet is of light brown Vigogne of a thick quality, and it could at pleasure be lined. It is of the Talma shape, is longer at sides and back than in front, it opens at the left side of front, and is raised over the arms: the bottom is edged by silk fringe. At the point where it closes, is placed a *papillon* bow of light brown silk, with two pointed ends each finished by a tassel. From the bow, three loops of cord are attached to the right shoulder by an *agraffe* with two tassels. The neck is encircled by an upright frill bound and lined with silk. *Chapeau* of black and lilac velvet, trimmed by ribbon and a lilac ostrich feather.

This Costume is from the MAISON CHERER KESTNER, Boulevard des Capucines.

PROMANADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower-skirt is of black silk and is trimmed in front by four *papillon* bows of black velvet ribbon. The upper-skirt is of ruby-silk: it is open in front and forms a deep square at back, the sides forming points. The skirt is edged by ruby silk tassel fringe, headed by two narrow *biass* bands of silk, and it is raised *en bouffant* by a draped band of black velvet ribbon terminated at each side by bows and ends of similar velvet. Tight-fitting *Casaque à Gilet* of black velvet. It is composed of two distinct portions; the front is short, is quite plain and forms a point, being closed by a row of buttons: it is edged by narrow black lace headed by two *biass* bands of silk placed close together. The portion of *Casaque* forming the sides and back is much deeper than the front, and the skirt is cut up in the centre of back. It is edged like the front, and has also a flounce of black lace which is continued up the edges of back opening; these are attached by an *agraffe* of *passementerie* with two tassels, a similar trimming being placed at the back of waist. The fronts are finished by buttons and imitated button-holes. The narrow lace and *biass* bands of silk by which the garment is edged, are carried up at the sides terminating near the waist, and at each side are four buttons and imitated button-holes. The sleeves have large *mousquetaire* cuffs edged by narrow lace and *biass* bands of silk, and each finished by three buttons and imitated button-holes. Black velvet *Chapeau*, trimmed by a rose and a black ostrich feather.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

PLATE THE FIFTH.

No. 1 is a Shepherdess HAT of sky-blue velvet. The crown is very shallow, and the brim is raised to the level of crown, and is turned over at front and sides, while the back forms deep creases or pleats. On the front of crown (which is invisible), is a small bunch of

purple grapes, and at the left side is a large full-blown rose with buds and foliage. Under the brim at the same side but inclining towards the back, is a group of bows of black velvet ribbon, with a trail terminated by a half open rose. At the back is a bunch of green grapes. This Hat is by M^{ME}. ANDRÉE, Boulevard des Capucines.

No. 2 is a black velvet CHAPEAU. The crown is surrounded by a draped band of sky-blue terry-velvet. The brim is turned up at the back only, and is bound by sky-blue terry velvet which covers about half its depth. Inside the brim is a *bandeau* of similar velvet partially covered by a black ostrich feather trimming, and at the back is a full-blown rose. At the left side is a large full blown rose with two black ostrich feathers falling towards the right side, and a lappet of black *tulle* edged by lace: the *tulle* also forms puffs and terminates at the back in two long lappets which may at pleasure be drawn round the sides of neck, to form *brides* in front. This elegant Chapeau is by M^{ES}DMES. BRIE ET GEOFRIN.

No. 3 is a CHAPEAU of bronze-green terry-velvet. The brim is turned down in a square form, and is slightly turned up at the back. The inside is trimmed by a garland of roses, attached to the back of brim by a draped band of sky-blue silk. The crown is surrounded by a folded band of bronze-green velvet. At the left side is a large group composed of four bows of sky-blue silk and one of bronze-green velvet, and these are crossed by a draped band of the bronze-green velvet. From this group start two ostrich feathers, one of bronze-green in front, and a sky-blue one inclining towards the back. At the back is a group of bows of sky-blue silk with a long floating end. This Chapeau is from the MAISON DUCHAILLU, Boulevard des Italiens.

No. 4 is a HEAD-DRESS of black velvet ribbon. The front is trimmed by a sort of lappet of black lace with pink *marguerites* placed on the velvet ribbon, which also forms a small group of bows at the left side. Two bands are carried from the sides of front to the back, where they cross each other and terminate in a group of bows, with long floating ends.

No. 5 is a CHAPEAU of sky-blue terry-velvet. The brim is turned up all round, and is covered by black velvet and bound by sky-blue terry. Inside is a narrow *fûtée* frill of sky-blue silk, and near the back is placed a full-blown rose. The crown is surrounded by a band of black velvet ribbon, terminated at the back by a bow and a short end. At the front of crown, but slightly inclining to the left side, are two roses, one a *rose du the*, and the other of the color called *rose du roi*. From these flowers starts a long sky-blue ostrich feather, which floats above the crown and droops towards the back terminating in a sort of fringe. This Chapeau is by M^{ES}DMES. BRIE ET GEOFRIN, Rue de Richelieu.

No. 6 is a HAT of grey felt. The brim is turned up and is covered with green velvet and bound by grey silk. The inside is trimmed by a garland of rose-buds of various colors with foliage. The crown is covered and crossed by draped bands of green velvet edged by grey silk, mixed with roses of different colors, one is placed at the right side, one at the back, and three on the crown, making altogether five roses. This Hat is by M^{ME}. PARRON, Rue Vivienne.

No. 7 is a CHAPEAU of grey terry-velvet. The brim is turned up, and is turned over in front, and it is covered by black velvet. Under the left side of brim is a rose-colored *marguerite* with a bud and some leaves, and this group is attached to the back by a draped band of black velvet. Under the right side of brim also is a similar band. The crown is surrounded by black velvet and lace, the lace being carried to the summit of crown, where it is mixed with some *marguerites* of different colors, and it terminates at the back accompanied by bunches of purple and green grapes. This Chapeau is by M^{ME}. KERNERS MAR-CHAL.

No. 8 is a GILET of sea-green silk, open *en cœur* and forming a point in front, and also at the sides, the

front is closed by rose-colored silk buttons. The gilet has pointed *revers* and an upright frill lined by rose colored silk, this is carried round the neck and is accompanied by a quilling of white muslin. The gilet is (with the *revers*) bound by rose-colored silk and is edged by a frill of white lace: it is by M^{ME}. HADAN-COURT, *Boulevard des Capucines*.

No. 9 is a HAT of white felt, having the left side of brim turned up, and turned over. Inside this portion of brim is a large group of bows of black velvet ribbon having in the centre two full-blown roses of different shades, one bow inclines towards the crown: from the side starts a white ostrich feather which surmounts it and falls towards the back. The crown is surrounded by a draped band of black velvet. The Hat is by M^{ME}. KERNERS MARCHAL.

No. 10 is a CHAPEAU of salmon-colored silk. The brim is turned up and is edged by a velvet ribbon of the same color. The inside is trimmed by a garland of *myosotis* with leaves. The crown is surrounded by draped bands of silk and of velvet, above which appear bows of silk which entirely surround the crown, excepting a small space at the left side towards the back, and this is filled by a long curled ostrich feather which falls low at the back, and is accompanied by some bows and a single pointed end of silk. The feather just named starts from a small bouquet of *myosotis* and rose-buds placed on the top of crown. This Chapeau is by M^{ME}. DUFOURMANTELLE, *Boulevard des Italiens*.

No. 11 is a CHAPEAU ANNAMITE. It is of white felt, and has the brim turned up and covered by black velvet. The inside is trimmed by a garland of rose-buds of various colors, with foliage. The crown is surrounded by a sort of scarf of white silk gauze, forming a large puff at the left side which is also trimmed by some bows of black velvet placed towards the back. The two ends of the gauze scarf fall at the back, and they can at pleasure be brought round and fastened at the front of neck. This Chapeau is by M^{ME}. ESTHER.

No. 12 is a CHAPEAU of rose-colored terry-velvet. The brim is turned up in front and at the sides, and is covered by a pleated *cache* of rose-colored silk, and the edge is bound by black velvet. On the turned up portion of brim are bunches of purple grapes with vine leaves, and at the left side, a bunch is carried outside and attached to the top of crown. This is surrounded by a band of black velvet ribbon forming in front, a group of bows from which starts a tuft of black ostrich feather with an *atrette* of the same color. At the back but slightly towards the right side are bows of black velvet ribbon with a loop and a single floating end. This elegant Chapeau is from the M^{AN}SON ROCHE, *Rue Lafitte*.

KATE LOCKSLEY'S DOWRY.

"Well, mother, what news?" enquired Mr. Dalrymple, the Lowstock solicitor, as he drew his arm chair to the fire after dinner one January evening; his mother being seated, knitting in hand, on the other side.

John Dalrymple in his thirty third year, was still a bachelor, to the surprise of his elderly friends, and perhaps a little to the mortification of his young lady acquaintances.

"Kate Locksley has been here," replied Mrs. Dalrymple, "she brought me an interesting bit of news concerning herself."

"Indeed, and are you at liberty to reveal this feminine confidence, mother?"

"Oh! yes, it will soon become public property, I daresay, for Stanhope has spoken to her father, who highly approves of the match."

John Dalrymple was silent for a few minutes, while his mother's eyes earnestly scanned his face.

Those calm features were inscrutable however, and Mrs. Dalrymple looked down again at her knitting with a faint sigh.

"I am not surprised, mother," said the lawyer at last, "but I am sorry."

"Why, John?"

"I think Charles Stanhope is not the man of all others calculated to make a woman happy, and I think, too, that he has proposed to Miss Locksley under the impression that she will have a large fortune."

"Well, she will, I suppose. You have no reason for doubting it, have you, John?"

"None I could name; but apart from that, I wish Kate Locksley had chosen differently."

"But Charles is your friend, dear."

"I know that, mother, and I know him the better for it."

"Well, Kate seemed happy enough in her prospects, and I congratulated her very heartily, for it seems a desirable engagement in every way. Any one could see that Mr. Locksley has long desired it."

"It is he who has really made the match. I have long known his views for his daughter. I think his only fear has been that some mere fortunate lady might carry off the prize."

"Well it is over now, for Kate tells me that she and Charles Stanhope are to be married in May."

John Dalrymple rose, and leaned on the mantel-piece, his face hidden in its shadow.

"It is over, mother. I am glad of it, if Kate is happy."

"And you John?" said the anxious mother.

"You will be troubled with me longer, mother, that's all. I never thought it would end any other way."

A knock at the door interrupted the confidences passing between mother and son, and almost before Mr. Dalrymple had resumed his seat, Charles Stanhope entered the room.

When Mrs. Dalrymple had offered her congratulations to the bridegroom-elect, she left the gentlemen to their wine and conversation, which of course turned at once to the subject nearest the hearts of both.

"Yes, I have won her," said Charles Stanhope, proudly. "I have won Kate Locksley, beauty and heiress."

"She is indeed a beauty," replied the lawyer.

"Yes," proceeded his friend, "she is lovely, but after all I am glad of the solid advantages in the affair. My position would not have warranted my taking a wife without fortune."

"Have you had any business conversation with Mr. Locksley?"

"Yes, he informs me that Kate is his sole heiress; but she will receive nothing till his death. He proposes my making a settlement on her at the marriage, and he will make an agreeable arrangement of his affairs afterwards. However, I am to be made a happy man in May, and there the matter rests."

"Charles," said John Dalrymple earnestly, "we are old friends, let me ask you one question."

"Twenty, if you like, old fellow."

"I have known Kate Locksley from her cradle. You have known her twelve months. I was her friend when her father was in America, making the fortune he is now spending. You were then a stranger. You have only known her since you bought Craysfoot, and came here to live. Do you really love her?"

"Of course, I do. What a question!"

"Would you be willing to marry her if she had not a penny?"

"Why, John, what ails you?"

"Answer me, Charles."

There was a pause, during which their eyes met; but Charles Stanhope's fell before the steady gaze of his friend.

"Don't suggest impossibilities, John," he answered sharply.

A lingering look, a half sigh, and John Dalrymple turned away.

* * * *

A bright May morning, and Kate Locksley's wedding-day.

There could be no better moment for introducing her to my readers, than the one in which she stepped, radiant in her bridal robes, into her father's room to give him a private view of the mystic finery.

It was a straight, well-poised figure, over which the satin and lace gracefully fell, a white throat round which the pearl and diamond necklace was clasped; a stately head on which the orange-blossoms mingled with sunny hair, a white brow, and faintly rose-tinted cheeks which were shadowed by the bridal veil.

"Papa," she said softly, for he had not heard her approach.

"My dear child," he answered rising to greet her, and kissing her more than once, in spite

of the prisoning veil.

"I knew you would like to see me first, papa," she said.

"Yes dear, but time presses, you are already late, and Charles will be impatient you know."

There was a suppressed eagerness in his manner, a nervous trembling and twitching of his hands and face, which Kate could not fail to perceive.

"Are you well, papa?" she asked anxiously,

"Yes, dear, quite well, and so happy,—happy that you are going to be safe and cared for."

"I have been safe and cared for with you, dear papa, since you came home, and no one can love me more than you have done."

"Yes," he answered eagerly, "I do love you darling, always remember that, whatever happens. Be sure that all I did was for your happiness. Promise me to believe this."

"I know it already, dear papa," she answered.

Once again he kissed her, and drawing her arm in his, led her down the broad staircase, through the hall, which was filled with admiring friends and servants, then stepped after her into the carriage waiting for them.

An arduous task fell to the lot of the Lowstock beadle and pew-woman that morning, so many were the guests, so voluminous the ladies' draperies, and so vulgarly inquisitive the spectators. At last all was happily arranged; the bridesmaids were formed into a radiant half-circle,—the friends grouped round,—the bride and bridegroom were kneeling side by side, Mr. Locksley standing near to give his daughter away.

The solemn exhortations had been read, and the clergyman was turning to deliver the special address to the bride and bridegroom, when a low, peculiar cry from Mr. Locksley startled him.

John Dalrymple standing near among the guests, sprang forward, but not in time to support the falling figure, and Mr. Locksley dropped heavily on the broad steps.

"Heart disease," muttered Dr. Gray the Lowstock physician, as he too, left the group of guests and knelt beside the prostrate man.

At the altar, before the Church's holy rite had made her a wife, Kate Locksley was an orphan.

* * * *

Six months afterwards a gleam of sunshine was struggling through the November fog into Mrs. Dalrymple's drawing-room, where Kate Locksley sat alone.

Poor girl! the six months had changed her as six years could not have done in her old life.

Her father's death was followed by the discovery that she was no longer an heiress, but an almost penniless girl. The fortune Mr. Locksley had made in America was far less than had been supposed, and was entirely consumed by the splendid style in which he had lived.

Two months after Mr. Locksley's death, John Dalrymple concluded the arrangement of his affairs, and five hundred pounds represented Kate's claim to the title of heiress.

Mrs. Dalrymple had brought the poor orphan home on the very day of bereavement, for Kate clung to her like a mother, and in a pretty white nest, called the "spare bedroom" at the Laurels, the poor girl laid aside her bridal robes with shuddering sorrow, and passionately begged never to see them again.

When Mrs. Dalrymple heard of the loss of her favorite's fortune, she at once decided that their home only should shelter poor Kate till Charles Stanhope could take her to his.

"If ever he does," said her son grimly.

John Dalrymple rejoiced that he had never told Kate of his love, thus no constraint was upon her in accepting the shelter of his home till she went to one of her own.

He had seen Charles Stanhope, and fully explained to him the position in which Miss Locksley stood, but he declined either to give advice in the matter, or to hear his friend's repinings at the unlucky turn affairs had taken.

"Your own heart will be your best guide;" he had said, "and for the present leave poor Kate alone."

Charles Stanhope had left her alone, so much so, that in the course of time Kate Locksley wrote to him, intimating that in consideration of her altered circumstances, she was willing to release him from his engagement.

It was for the reply to this letter, that Kate waited in the drawing room on that dim November morning. Charles Stanhope was in Paris, and when foreign letters came to Lowstock, they were delivered at noon.

At half past one, the bell rang for luncheon. Mrs. Dalrymple obeying the summons, entered the drawing room to find Miss Locksley. Kate stood by the window, the open letter in her hand. She turned at her friend's entrance, showing a pale face, but she was very calm.

"I have heard from Mr. Stanhope," she said quietly, placing the letter in Mrs. Dalrymple's hand.

That lady read it twice, then putting an arm

round Kate's neck she said tenderly,

"Kate, he was never worthy of you. Come closer to my heart, dear, you are better loved for your sorrow."

Time, which brings all good things, brought comfort and peace to Kate Locksley, but they did not visit her in that quiet refuge, the Laurels.

When the first heart-thrust was over, and its aching soreness a little lessened, Kate's old energies revived, and she felt the need of work.

When her father had been dead two years, the news of Charles Stanhope's marriage found her toiling for her bread, and lonely enough among strangers, but the tidings had no sting for her. The man who had just married the merchant's heiress, was not the ideal lover whose wife she had so nearly been, but a selfish, calculating man of the world, with whom she had no sympathy.

Kate Locksley put down the paper without a sigh and turned to her work, content, if not happy.

And John Dalrymple?—

One Midsummer evening, a couple, looking much like lovers, were seen wandering in a lane which skirted the simple pleasure grounds belonging to the Laurels; and that little bird which reveals so many secrets, heard one say to the other,

"My Kate, my own at last."

At COVENT GARDEN, Mr. Riviere's Promenade Concerts are very successful, being supported by the leading artistes in the musical world. DRURY LANE Theatre has been re-decorated, and is now open for the season. The chief feature of the entertainment is Shakespeare's tragedy of "*Antony and Cleopatra*." It has been specially adapted for the stage by Mr. Andrew Halliday, and the scenery and dresses are exceptionally magnificent. Mr. Toole has delighted the audiences at the GAIETY during the month with his inimitable wit and humour in "*Bibb and Tucker*," "*Seeing Toole*," and "*Lischen & Fritschen*." "*The New Magdalen*" after a successful run has been discontinued at the OLYMPIC, and the lesseeship of the theatre has passed to Mr. Henry Neville. Mr. Byron's choral drama "*Manfred*" receives great favour at the PRINCESS'S, Mr. Charles Dillon being the principal actor. The "*School for Scandal*" is still attractive at the VAUDEVILLE, supplemented by the "*Critic*."

A ROWLAND FOR AN OILIVER.—It is known that Convocation, before it separated, had received, from some four hundred and eighty "Priests" of the Church of England, a petition "that the Bishops would make provision for the consecration of Holy Oil." It may not be known that Convocation, in reply, informed the petitioners that they could have plenty of Consecrated Oil, as Rowlands' Macassar Oil was quite sufficiently consecrated already for any useful purpose. That Oil was consecrated to the toilet, endowed with the odour of sanctity, possessed the miraculous property of making hair grow upon bald places, and was particularly recommended for the tonsure.—*Punch*, August 16th, 1873.



October 1873

Plate 1

Le Monde Élegant



Plate 2

October 1878

Le Monde Élegant

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October 1873

Plate 3

Le Monde Élegant



October 1873

Plate 4

Le Monde Élegant



October 18/98

Plate 5

Le Monde Élegant

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THE
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THE WORLD OF FASHION.

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NOVEMBER, 1878.

VOL. 50

Observations

ON LONDON AND PARISIAN FASHIONS.

The *Duchesse Marie Casaque*, of which we gave a full-sized pattern in our last month's Number, together with the description of the various styles and materials in which it can be made up, has been a great success: it has been adopted with the greatest rapidity, both in Paris and London. We have seen it in all the various styles we have named in our October Number. One of the most striking effects, was in black velvet, closing at the front by three pairs of buttons: the *revers* and cuffs were of of silk, and the collar of velvet: it had no other trimming and was very simple and elegant in appearance. Another we have seen was also in black velvet, but had the edges, cuffs, &c. trimmed with fur, which had a very rich effect. Some are trimmed with lace, and some we have seen in cloth trimmed with braid and *passementerie*. All the styles are equally elegant and fashionable.

In our pattern, the back skirt was arranged to be left open to the waist, but instead of this it might be formed in large full pleats, like the *Cesarevna Veston* in our August No.; this style sits very well over the dress. These *Casques* are very well suited for young people, and ladies of good figure.

We give this month two other patterns which will be equally successful. One is called the *Princesse Manteau*, and is an elegant and ingenious combination of the "Dolman" and the *Mantelet* styles. The other is the *Polonaise à Gilet*. These three patterns, together with the *Cesarevna Veston* that we have before referred to, contain all the principal ideas of the fashions for the ensuing season: they are capable of being used for nearly every variety of material, but we think for Winter wear, the favorite material for *Casques* will be black velvet, trimmed with black silk. The *Princess Manteau* as shown on our second figure of plate 2, has a very striking effect. It is made of drab cloth

or *vigogne*, trimmed with black braid and lace, and is considered very elegant and fashionable.

A novel style, which is meeting with great favor, is shown on the 3rd figure of plate 1. The *gilet* is separate: the close-fitting *Casque* with *revers* being worn over it.

Velvet as a material both for *Casques*, under-skirts, *gilets*, and dress trimmings, is becoming exceedingly fashionable, in fact there is a large amount of this material worn at the present time. Taste is developing itself in rich materials: there is not such an amount of detail in trimming, everything is more massive.

Morning dresses still continue to partake very much of the *Corsage à gilet* form: this style has prevailed for some time in Paris, and is being very fully developed in London.

We see very few of the wide open *Pagoda* sleeves: Sleeves are now generally close-fitting, with *mousquetaire* cuffs; these have a great variety of form.

For Evening Dress we have given two of the most elegant styles in our third plate, the bodies may be made with round waists and *ceintures* with *basques*, or with points like our last month's full-sized pattern.

Hats and Bonnets are rather higher than last season: the latest styles are shown on plate 5.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern (all the pieces of which are marked by a round hole in the centre) is the *PRINCESSE MANTEAU*, shown on the second figure of our 2nd plate. It consists of three pieces, viz:—front, back and side-piece or cape imitating a wide "Dolman" sleeves. The bottom of front is longer than the sides and back, and forms long *mantelet* ends; the middle of back is left open to the waist, as indicated by the notch. Of the side pieces, we have given the half size only: the straight side is to be laid on a folded edge of the material, and when cut and opened out to its full size, it will form a sort of cape or wing to cover the arm. The top of this cape is to be placed exactly opposite to the shoulder seam of back and front; the back part is to be joined to the back in its whole length, but in front it is only joined from the top as far as the

notch at the side of front, opposite the front of arm : and below this, the cape is left loose, for the arm to pass through.

In this pattern the fronts are arranged to button quite up to the neck, which many ladies will prefer for winter wear, but it may easily be made to open *en cœur* like our colored engraving, by sloping off the corners of neck. The mantelet ends of fronts may be made 2 or 3 inches longer, if preferred.

This Manteau is well suited for cloth or *Vigogne*, or it may be made in black velvet, trimmed with lace and *passementerie*.

Our second pattern is the *POLONAISE A GILET*, shown on the first figure of plate 1. This pattern consists of front, sidepiece, back, and top part of sleeve. In the front, the *gilet* portion is given in its full length and the two fishes that define the figure are marked out by pricked lines : the back and side pieces have large full pleats left on the skirts, the bottoms of these pieces, as well as of the front, are to be lengthened by continuing the seams in *straight* lines, so as to form the skirts of the *Polonaise*, as shown on the colored plate. The sleeves is to be lengthened as required, and a *mousquetaire* cuff added, like that of our first full-sized pattern for last month.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—This dress consists of a skirt and open *Polonaise à Gilet* of grey silk, the *gilet* portion covered with black velvet. The bottom of skirt is trimmed by a flounce pinked out at the edges, and put on with a heading and a *biais* band of *cérise* silk edged at each side by a narrow band of black velvet. Above the flounce, the front of skirt is trimmed *en tablier* by narrow pleated frills of *cérise* silk starting from bands of black velvet, and alternated with pinked flounces of silk like the dress, these pleatings and flounces are each three in number, and are surmounted by a broader pleating of the *cérise* silk having near its centre a narrow band of black velvet. The whole of this trimming (including the bottom flounce) covers two thirds of the depth of skirt, and the sides are concealed by those of the *Polonaise*, which is fastened in at waist up a band of *cérise* silk edged by black velvet. The sides of the *Polonaise* are edged by a pleated frill of *cérise* silk, headed by two bands of black velvet, one narrower than the other, and the back is *bouffante*. This trimming is continued up and carried round the back of neck. The *gilet* of black velvet has deep square-shaped *basques*, and the front is finished from the neck to the waist by a quilling of white muslin which also forms an upright collar. The sleeves have *mousquetaire* cuffs of black velvet, edged by pleated frills of *cérise* silk headed by bands of black velvet and of *cérise* silk.

This Costume is by M^{me}. DU RIEZ, 8, rue Halévy. We give the full-sized pattern of this elegant *Polonaise*.

COSTUME FOR HOME OR FOR THE PROMENADE.

Fig. 2.—Dress à deux jupes, of brown silk. The under-skirt is without trimming and mere-

ly touches the ground. The upper skirt forms at back a train finished by a flounce of moderate width, the top of which is covered by a narrow frill of the silk : this skirt is caught up as will be described below. The *Corseage* is quite plain, and is closed by a row of brown buttons : it is covered by a *Pelerine* of bright blue velvet, edged by a flounce of black lace. The *Pelerine* is rounded at the back, crosses over the chest, and has long ends which pass under the *ceinture* (also of blue velvet), that at the left extremity of *Pelerine* is carried round towards the back of skirt, where it is attached to two loops and a long fringed end of similar velvet, thus raising the skirt *en bouffant*. The other extremity falls loosely over the right side of skirt. The front of skirt (from the points at which it is caught up) is edged by a flounce of black lace. The sleeves have *mousquetaire* cuffs of bright blue velvet finished by black lace. In the Promenade, a Hat or Bonnet would of course be added.

This elegant dress is from the MAISON GAGELIN, rue de Richelieu.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes. The under-skirt is of dark violet velvet : it has a train and is without trimming. The upper skirt is of sea-green silk, and has near its edge a very narrow band of violet velvet. It is closed at the left side by a row of plain steel buttons, with long button-holes finished by violet velvet. The portion which wraps over is hollowed out, and is in consequence shorter than the corresponding side. The *Corseage* is replaced by a *Gilet* of violet velvet edged by a piping of sea-green silk and having in front square *basques*, the front of *gilet*, and the *basques*, closing by a row of sea-green buttons. The *gilet* is to a great extent covered by a *Casaque* of the same material, forming large pleats at the back, and having in front *revers* of sea-green silk ; these are wide and pointed at the bottom and become narrower as they approach the chest, from which point they again widen out and are carried across the shoulders and round the back of neck. They are fastened back by steel buttons, to each of which are attached two narrow bands of violet velvet carried to the edges. The *Casaque* is fastened at the chest only, and the sleeves have round cuffs of sea-green silk finished by the buttons and bands of violet velvet arranged like those on the *revers*. *Chapeaux* of black and rose-colored velvet, trimmed by a rose-colored ostrich feather, black lace and *marguerites*.

This Costume is from the MAISON CAVALLY, Boulevard des Capucines.

PLATE THE SECOND:

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of ruby-colored Irish Poplin. The bottom of skirt is trimmed by a group of five *rouleaux* of black silk, above which is a group of three similar *rouleaux*. The *Pardeus* is of black velvet. It is *bouffante* at back,

and is closed above the chest only. The edges are finished by four *rouleaux* of black silk (in accordance with the trimming of the dress) and at the bottom is a tassel fringe headed by six *rouleaux* of silk. The backs of sleeves are cut open and are rounded to the elbows; they are trimmed by tassel fringe with four *rouleaux* of black silk, and at the summit of each opening is a *papillon* bow of black ribbon. Black velvet Hat, having the brim bound by white silk: the crown is surrounded by a *rûche* of white silk, above which are some rose-buds with foliage.

This Costume is from the MAISON SCHILLER, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of rich lilac silk. The skirt is trimmed by a succession of double *biais* bands of silk arranged perpendicularly, forming points at bottom and extending to about halfway up the skirt: they are edged by very much narrower bands which start from under them and form a border. At one edge of each band is a frill of silk, and these are arranged to slightly overlap each other. At the back of skirt is a *bouffant* edged by a frill of silk, above which is a *biais* band finished like those already described. The Manteau is of light brown cloth. The fronts form long, square-shaped tabs, the back is shorter and slightly rounded, and is cut open in the centre to the waist, and the sides are cut up to the level of the chest, this portion of the Manteau being raised over the arms to imitate sleeves. The garment is edged by a flounce of black lace, above which is placed (near the extremity of the cloth) a broad black fancy braid. In the corners of fronts and of sides (as well as at the back opening) is an *arabesque* of black *passementerie*. The front is slightly open *en cœur*, and is trimmed by the fancy braid and black lace. *Chapeau* of lilac velvet, trimmed by black lace and flowers of various colors with foliage.

This elegant Costume is from the MAISON ADOLPHE, Boulevard des Italiens. We give the full-sized pattern of the Manteau, which may be made open en cœur at the neck or be left closed according to taste.

COSTUME FOR THE CARRIAGE OR THE DRESS PROMENADE.

Fig. 3.—This dress is of silk of a pale shade of *bleu du lac*. The front of skirt is trimmed in a different style from the sides and back. At the bottom of front portion is a flounce of bright blue silk finished by two *biais* bands of silk like the dress, the upper band being the narrowest. Above the flounce are two broad pleated *rûches* edged by pipings of the bright blue, and having in the centre of each *rûche*, a narrow *biais* band of similar silk, which appears between the pleats only. These *rûches* are put on in a slightly festooned form, and are surmounted by a draped *tablier* edged by a similar but much narrower *rûche*. The whole of this trimming is enclosed at the sides of skirt, by *rûches* of the same description but differing in width from either of those before named.

The sides and back of skirt are trimmed in the following manner.—At the bottom is a flounce of bright blue silk, the top of which is covered by a piece of the pale silk scalloped and edged by a piping of bright blue silk, and put on with a narrow *rouleau* of similar silk. Above is a similar trimming but narrower, and with this difference, that the scalloped piece of pale silk has a heading. The back of skirt is raised to form a small *bouffant* supported by two fringed scarf ends, one of bright blue silk and the other like the dress, and these are knotted together under the *bouffant*, the ends floating over the skirt. The front of *corsage* is of striped silk of the two shades, and has deep square-shaped *basques*; the striped portion is enclosed *en gilet* by flat *rûches* similar to those on the skirt, and they are carried round the back of neck. The remainder of *corsage* is of the bright blue silk, and the *basques* are short at the back, where they are hollowed out, and the space is filled in by a piece of the pale silk pleated *en eventail* and edged by a piping of the bright colored silk: this trimming starts from a small *papillon* bow of the pale silk, placed at the back of waist. The upper portions of sleeves are of the striped silk, which extends to the elbows. At each elbow is a puff of the pale colored silk put on with headings piped with bright blue: below these puffs are *biais* bands of the two shades arranged alternately, five in number, and overlapping each other. The wrists are finished by *biais* frills of each color, the upper ones are put on with narrow *rouleaux* of the bright blue silk. *Chapeau* of velvet and silk, of the same shades as the dress, and trimmed by white lace and roses with foliage.

This Costume is from the MAISON KINGSBURY, 7, rue Scribe.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale amber silk: the skirt is *à train* and is slightly caught up at the sides and fastened by loops of blue and rose-colored ribbon. The *Sortie du bal* is of white Cashmere: it is composed of two large pieces, both starting from the neck; the inner piece, which is much the deepest, is slightly hollowed out at back, and falls square and straight in front. The upper piece also falls square in front, where it is much shorter than the under portion. It is hollowed out in the back, where it forms a deep hollow pleat starting from the neck, and is still shorter than in front, the sides forming long points. Both pieces are edged by white silk fringe, headed by gold braid and *arabesques*. On the hollow pleat just named is placed a rosette of gold with three tassels, and from this point three loops of gold cord are carried to the left shoulder where they are attached to a similar rosette finished by two tassels.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of black tulle. The under skirt is composed of two distinct pieces, the back forms a long train and is covered by horizontal *bouillons*, and the front is of black silk with satin stripes of the same color; both portions are edged by a narrow flounce of black lace. The upper skirt consists of three separate portions, one at back and two in front; the lower portion of front forms four quillings, falling over each other and rounded; these are surmounted by a draped *tablier* edged by a narrow flounce of black lace. The back of skirt forms a large piece edged by a narrow flounce of black lace and caught up *en bouffant* by draped bands of sky-blue and of rose-colored silk which start from the waist and form at the sides knots and floating ends. The knot at the right side is of sky-blue silk, and one of the floating ends is of this color while the other is rose colored. At the other side, the entire arrangement is reversed. Starting from the same points as the bands just named, that is, from the sides of waist, a rose-colored band is carried round the draped portion of front of skirt, and appears through the lace flounce already named. On this band is placed, slightly towards the right side, a *bouquet* of rose-buds, and from under the flounce starts at the same point, a loop of sky-blue silk, accompanied by a single floating end of rose-colored silk. The *corsage* is of black satin. It is trimmed *en bertha* by two quillings of the satin, and on the chest is a *bouquet* of rose-buds with two trails which are carried towards the shoulders. The *ceinture* is of rose-colored silk, and is finished at the back of waist by two short ends, one of sky-blue and the other of rose-colored silk, and at each side of these floating ends is a small *bouquet* of rose-buds. The sleeves are formed of quillings of black satin.

This elegant Ball dress is from the MAISON CAVALLY, 6, Boulevard des Capucines.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower-skirt is of green silk; it has a train, and is trimmed by a very broad flounce with but little fullness: the flounce is headed by a green ribbon edged at each side by narrow white lace, and on it are placed at equal distances rosettes of similar ribbon. The upper skirt is of white tarlatan. It is edged by a flounce of white lace and the front is hollowed out to form two points: the sides are caught up, thus forming a *bouffant* at the back. Starting from the centre of each point, and from the top of opening, three bands of green ribbon are carried up to the waist, approaching nearer to each other as they advance towards it: they are each edged by narrow white lace and the central one is finished at its lower extremity by a bow and short ends of the ribbon. The *corsage* is of green silk: it has *basques*, very open in front and forming three large pleats at back. They are edged by narrow white lace. The *corsage* is trimmed by a *Marie Antoinette Fichu* of white tarlatan edged by lace, and on the chest

is a *bouquet* of roses du thé, beneath which, the ends of the *Fichu* appear. On each shoulder is a single rose of the same kind, serving to fasten the *Fichu*.

This Ball Costume is from the MAISON GAGELIN, rue de Richelieu.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of crimson silk. Near the bottom of the under skirt are two flounces each bound by black satin, the upper one falls over the other, and is put on with an upright heading. The over skirt is edged by a flounce arranged in large pleats, and similarly bound, and it is put on with an upright heading. The sides of skirt are caught up, and the left side is fastened by a rosette of black velvet finished by a loop and a single end: the opposite side is fastened by a similar rosette having a single end and a longer loop than that at the left side. The *Mantelet* is of black velvet. The fronts have long square-shaped ends, and the back portion forms a round *Pelerine*. The garment is edged by *Sable*, and is fastened below the chest by a group of bows and floating ends of black *moiré* ribbon. Above the fur, the *Mantelet* is trimmed by a rich embroidery representing vandykes *en baldaquin*, interlaced with eglantines and foliage. *Chapeau* of black velvet trimmed by bows of velvet ribbon, an *aigrette*, and a rose-colored ostrich feather.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

COSTUME FOR HOME, OR THE PROMENADE.

Fig. 2.—This Costume consists of a skirt of lilac silk having at the bottom a deep pleated flounce put on with a heading and a chain of puffs. Over the skirt is worn a *Polonaise* *Tunique* of light brown or cream-colored *Vigogne*. The bottom is trimmed by tassel fringe headed by a narrow quilling and a narrow band of fancy gimp; at a little distance above, is a *biais* band of silk of the color of the *Polonaise*. The front closes by a row of buttons, from the neck to the extremity of skirt, and this portion is fastened in at the waist by a band which starts from the sides only. The back forms a moderate *bouffant*, from the centre of which start two loops of chain-*passementerie* terminating at the sides in long ends, each having a tassel at its extremity. The centre of back is trimmed by a rich *arabesque* of *passementerie* which starts from the waist and is carried nearly to the neck. The sleeves are finished by very large pointed cuffs edged like the bottom of *Polonaise*, and each having two tabs starting from the front of sleeve and falling over each other.

This Costume is from the LIEU DES NATIONS.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes. The lower-skirt is of black velvet: it is without trimming and has a train of moderate length. The upper skirt is of Louise blue silk. It is caught up at the sides and fastened by fancy steel

buckles. The lower portion of skirt is trimmed by nine narrow bands of black velvet ribbon, the entire group of bands edged at each side by a narrow frill of silk bound by black velvet. The front of skirt is trimmed by fourteen similar bands arranged *en tablier*, each band terminated by a small loop at the extremities. The lowest band is finished by a narrow frill like those already named. The *corsage* extends only to the sides, and has deep square-shaped *basques*. It is edged by a narrow frill bound by black satin and having at bottom four, and at sides three, bands of black velvet ribbon, crossing each other at the corners. The front is replaced by a black velvet *gilet à basques*, closed by fancy steel buttons. The sleeves terminate by cuffs of black velvet each closed by three steel buttons.

This Costume is from the MAISON EDMÉ. PARIS.

PLATE THE FIFTH,

No. 1 is a round CHAPEAU of black velvet. The brim is turned up and the inside is trimmed by two narrow doublefrills of rose colored silk. The crown is surrounded by a black ostrich feather trimming, and at the left side towards the back, is a group of bows of rose-colored silk, having in the centre a ring of dark steel, and from this point start three black ostrich feathers; one inclining to the front, a second towards the top, and the third towards the back, where it is accompanied by two black velvet bows, which enclose the brim. This Chapeau is by M^{ME}. MELANIE PERCHERON, *Rue de la Paix*.

No. 2 is a TOQUE of black silk, having a soft crown. The brim is turned up all round, and is covered by black velvet, and the inside is trimmed by twisted draperies of black silk and velvet. At the left side is a large *aiquette* of dark steel, from which start three large bows of black velvet, edged by black silk at one side only, and from the same point a sky-blue ostrich feather is carried round the front, and forms the trimming of the right side. From behind the central bow starts a second feather (also sky-blue) and this curls round the bow, appearing in front of it. At the back is a sort of *eventail* of black velvet, from which start two rounded ends of black silk finished by fringe. This Toque is by M^{ME}. MELANIE PERCHERON.

No. 3 is a CHAPEAU of silk of the color called *Bleu du Lac*. The brim is turned up and is bound by bright blue velvet. The inside is trimmed by a garland of rose buds with *myosotis*, the garland is carried nearly to the back, and the left extremity is terminated by a knot of the pale blue silk with a short end bound by velvet of the bright shade of blue, and the opposite end of the garland is attached to a knot of bright blue velvet. The crown is surrounded by a drapery of the bright blue velvet, and at the left side towards the back, is a *bouquet* of rose buds and *myosotis*, with a parrot's wing. This Chapeau is by M^{ME}. DUFOUR-MANTELLÉ.

No. 4 is a CHAPEAU of lilac terry velvet. The brim is covered by black velvet. It is raised and is turned over in front, and the inside is trimmed by black spotted *tulle* and bows of black velvet. The front of crown is trimmed by *marguerites* of various colors, above which appears a double frill of black spotted *tulle* which is carried round the crown and forms large puffs at the right side and back. Near the front is placed (towards the right side) a parrot's wing. The Chapeau is by M^{ME}. HUSBAND, *Rue Lafitte*.

No. 5 is a white muslin sleeve, finished at the wrist by a *stuted* frill edged by narrow lace and surmounted by a *biais* band of rose-colored silk. Above is another *stuted* muslin frill put on with a heading.

No. 6 is a CHAPEAU of black felt. The brim is turned up at the front and sides only, and is covered

by black velvet. The inside is trimmed by a garland of roses of different colors, with leaves and buds, and the crown is surrounded by black velvet, and is surmounted by a black ostrich feather. The back of crown is covered by two broad frills of black lace, which terminate in a lappet. This Chapeau is by M^{ES}DMES. BRIE ET GÉOPRIN, *Rue de Richelieu*.

No. 7 is a round HAT of black felt. The brim is slightly turned up and is covered by black velvet. A band of similar velvet surrounds the crown, accompanied by a drapery of white silk gauze, which is knotted at the left side near the back, and terminates in long lappets. On the knot of gauze, is placed a *bouquet* of roses with buds and foliage accompanied by a black wing. The Hat is from the MAISON DUCHAILLÉ, *Boulevard des Italiens*.

No. 8 is a CAP à la *Charlotte Corday*. It is of white *guipure* lace and is surrounded by bands of rose colored ribbon forming a rosette in front, and from the left side of which starts a trail of rose buds and foliage. The ribbon also forms a group of two bows and two ends at the back. It is from the MAISON DOUCET, *Rue de la Paix*.

No. 9 is a larger representation of one of the scallops surrounding the *revers* of FICHU No. 10.

No. 10 is a white muslin FICHU. It is open *en cœur* and the open portion is edged by a *biais* band of *jaconet* muslin edged by a narrow upright frill of white lace. On the chest are two small pointed *revers* of *jaconet* muslin, surrounded by scallops formed of lace insertion and *jaconet* muslin, and edged by narrow lace. The Fichu is by M^{ME}. HADANCOURT.

No. 11 is a black velvet CHAPEAU, having the brim turned up more at the sides than in front and at back. The inside is trimmed by a garland of rose buds of various colors, the left side covers a group of six loops of black silk placed slightly towards the back, three of these loops droop, and the other three are upright and are mixed with some quillings of black lace, and of white *guipure* lace, arranged alternately, and forming the trimming of this side. Starting from this point, a white ostrich feather falls at the back accompanied by a lappet of black lace. This elegant Chapeau is by M^{ME}. DUFOUR-MANTELLÉ.

No. 12 is a TOQUE of black velvet. The brim forms a sort of vizor, and is surmounted by folds of black *tulle* edged at the upper side by velvet. The left side is trimmed by two large bows of black velvet, two large roses, a *bouillon* of black spotted *tulle*, and a long ostrich feather of the same color, and which forms the trimming of the right side and falls at the back, in the form of a fringe, accompanied by a third rose. The Toque is by M^{ES}DMES. BRIE ET GÉOPRIN.

No. 13 is a CHAPEAU of sky-blue velvet. The brim forms a point at each side and is hollowed out at the back. The Chapeau is trimmed by two frills of white *guipure* lace, headed by a garland of rose buds with foliage, and above this is an upright frill of similar lace which is raised at the left side (towards the back) where it encloses a *bouquet* of roses with buds and leaves. At the right side, inclining to the back, are placed two large double bows of sky-blue silk, one partially enclosed in the other, and in the hollowed out space at the back, is a large knot of similar silk, with a loop and a floating end. At each side, where the brim forms a point, is a draped band of sky-blue silk, which encloses it. The Chapeau is by M^{ADAME} ANDRÉE, *Boulevard des Capucines*.

No. 14 is a white lace HEAD-DRESS. The lace forms *fluted* frills in front, a large bow on the top, and falls in lappets at the back. The lace is mixed with blue and white *convolvuli*, and in front are loops of velvet ribbon of two shades of blue. It is from the MAISON FOUCHÉ, *Rue de la Paix*.

No. 15 is a white muslin SLEEVE, gathered in at wrist: the cuff is covered by two bands, each having in its centre a narrow row of embroidery. The bands are terminated by a shaped end, finished at the lower sides by narrow white lace, and are each similarly edged.

THE DOCTOR'S FAMILY.

At the susceptible age of twenty-one, in order to pursue a course of medical study, I became an inmate of Dr. Dereham's house. He was a widower, and his family consisted of five daughters. With a fair share of good looks, fair future prospects, and more than a fair share of sentiment, I looked forward to my new home with feelings of pleasure; and in the friendly correspondence which preceded my arrival at Ladywood, I had contrived to learn the names, and gain a tolerably correct idea of the ages of the ladies in whose society part of the next two years of my life would probably be passed.

I do not intend to dwell on my first meeting with them, but will introduce them as they were when I came to know them well.

Ellen the eldest, was twenty-eight, and had for several years filled her mother's vacant place in the family. She was a notable house-keeper, and a clever cook, and was in all things her father's right hand. She was, he often remarked, never in the way, and never out of it. If a refractory patient needed a woman's soothing care, or a dying one the support and consolation which the minister might be too far away to provide, the doctor's eldest daughter was always at hand to supply the want. She was no Dorcas, or Sister of Mercy; she wore no sombre dress to mark a mission, and above all, she never neglected a single home-duty for outside claims, but I think there was an inward consecration of the heart which set her aside as a woman blessed to good works. Without being beautiful, she had a pleasant, open face, thoroughly womanly, thoroughly English, and from her brown eyes shone a kindness so irresistible that your heart was drawn to her more easily than to many a lovelier woman.

No romance lurked in her life, no disappointed love-dreams, or blighted hopes had left her unmarried at twenty-eight; neither was she single through any notions of duty to her father or sisters. She was perhaps, quietly aware that her place would not be easily filled at first if she vacated it, but she had too little vanity, and too much belief in her sisters' powers, to doubt that in a short time her duties would be shared and faithfully discharged among them.

I am told by most ladies that Ellen's was an exceptional position, that so few women reach twenty-eight without at least one good offer; but looking round the world I am inclined to think that Miss Dereham belonged to a class

somewhat larger than most people imagine, and that she was Miss Dereham at twenty-eight simply because, like many others, she had not received a suitable offer.

I fear I have reviewed this lady's matrimonial affairs more closely than she would have approved of, or would have dreamed of doing herself, for no sentimental musing ever clouded the open countenance of Ellen Dereham.

I often used to meet her in one of the long corridors of the old fashioned house, a low song on her lips, with an armful of household linen, or a tray of preserves in her hand. She had no time for sentiment.

Bright, womanly Ellen Dereham! not a perfect character certainly, but nobly planned, thoroughly fitted for, and conscientiously filling, the simple sphere in which God had placed her. Her life flowed on like a calm river, sunshine over it, flowers beside it, and seemed likely so to flow till it poured its fulness into the vast ocean of Eternity.

A decided contrast to Miss Dereham was her sister Kate, four years her junior.

Nature, when she dowered Kate Dereham with uncommon beauty, with flashing black eyes, and dark, curling hair, had added—accompaniments by no means rare to this style of beauty—an imperious temper, passionate affections, and a stubborn will.

Her early youth had been passed from home, in the family of an aunt, who had evidently indulged the wilful beauty to the utmost, but had died before any unpleasant consequences of this injudicious training accrued to herself.

Kate had returned to her home two months before I became an inmate of Ladywood, and had scarcely assimilated herself to the change of society. Her beauty made a great impression on me, and for a month I was very much in love with Kate Dereham. A direct and systematic snubbing with which the lady rewarded my calkish advances had the desired effect, and the appearance on the scene of a real lover who came to "ask papa" restored my slightly bewildered ideas.

The lover had audience of the doctor, enquiries were made, he was weighed in the balance, and found wanting,—painfully wanting, as I afterwards learned,—and was summarily dismissed.

I often think of the time which followed, and wonder how poor, passionate Kate endured her life, which had been bound up in that of the man her father counted unworthy to be her husband. She seldom joined the family circle in those days, but often we could hear from the garden or lawn, the sounds of music,

dreamy melodies of Schubert, or passionate strains of Mendelssohn.

Often, too, as I passed through the churchyard in the summer dusk, deep organ-notes came pealing on the still air, and I have paused, thinking how deep a grief was poured forth in the strains Kate Dereham evoked from her favorite instrument. And as I listened, a deep wish, solemn as a prayer, rose in my heart for her, that she might become victorious over sorrow, and be comforted.

Her sisters pitied her I could see, but not one of them could so truly sympathise with her impetuous nature, as to dare to offer her consolation. They sighed over her, and called her "poor Kate" in her absence, but never in her presence did they venture even the most passing allusion to her sorrow.

Thus it fared that Kate fought her battle alone; but the heart-wound given at first bled silently all through the conflict, and with no loving hand to staunch it, no loving voice to speak of conquest and good cheer, it is small marvel that the victory was not for Kate Dereham. After six lonely months during which she had, I think, tried to resist temptation, the beautiful, passionate girl yielded. Dr. Dereham's family woke one morning to weep over a vacant chair, an empty name.

The story, though old as the hills, is always a sad one, and I have no right to draw hers from the silence of years. It is sufficient to say that never again in the old house, or in any familiar place appeared the lovely face of poor Kate Dereham.

Next in order of age, came the genius of the family; dreamy, grey-eyed Maud. From her tenderest years she had written poetry, loved the moon, been rapture-struck over the first-snow-drop, and quoted Shakespeare,—proper qualifications for the character which her sisters rigidly exacted for her.

Maud was a poet, and by no means an ordinary one. Though dreamy and sentimental when I first knew her, there existed in her nature the real soul of genius, awaiting the magic touch either of love or sorrow to awaken it to beauty and music.

Alas! this wakening was the work of sorrow, but Maud's heart thrilled to the touch; well and worthily did she meet and bear her cross, wreathing it with the bright flowers of her genius.

I often think of her in the quiet dream-light of her life, the years before her sorrows came, and I see her again, a slender, girlish figure moving among the flower beds, or read-

ing under the elm in the home-meadow, too rapt to hear even her own name in the lively talk around her. I see her rise when the light grows too dim for reading, and meeting her eyes, I mark the far-away look which tells that she has not come down to this matter-of-fact earth, but is even yet straying with Milton in his Paradise, or with Shelley in the dream-palace he prepared for his Emily. Her sisters were all clever, capable, accomplished; but on Maud alone rested the crown of genius.

They all loved her, petted and admired her, rejoiced at her little successes, grieved and were indignant over her little failures, for all Maud's literary flights were short ones in those days.

Her most energetic admirer, was her sister Beatrice, commonly called Tricksy, and never did a young lady better deserve the name.

Just eighteen, full of fun and spirits, it must be a melancholy face indeed which could not coin a smile at Tricksy's wiles. She was the only daughter who had begged a horse from the doctor, and was daily to be seen, cantering over the country, her habit flying, her veil flying, and her feather flying, for it was always unfastened, but never lost. She was the idol of the little village, for high-spirited as she was, Tricksy always had thought and time to spare for a complaining old man or woman, and would stay anywhere to pick up some unlucky little wight who had tumbled into the gutter, or to rescue another who had fallen among thieves. She was deservedly popular in the friendly circle in which the doctor and his family moved; being always ready for croquet, boating, fishing, or archery, and excelling in all these accomplishments. She would willingly play dance-music, but it was an act of self-denial rarely required of her: she was too popular with the other sex.

In her home a constant stream of thoughtful care flowed round this lovable girl, she was so buoyant, so high-spirited, so joyous, that all sorrow was kept from her as long as possible, lest the bright sunshine of her nature,—she being so young—should be dimmed before its time.

Her pets, neither few nor choice, were favored by all, from the doctor, who patted her blind dog every morning, to the gardener's boy who fed her rabbits, and sometimes groomed her horse.

Every week she brought home some new *protégé*; now it was a half-dead cat, again a gipsy woman with "such a nice baby;" while the stable was a hospital for broken-winged birds and lame puppies.

Even among the dumb creatures it was easy to see the love which followed 'Tricksy Dereham. The house-dog whined after her, the great, over-grown lamb which she had restored when dying, and had then pensioned off in the paddock, tumbled against her with rough affection; and in the village not a cat or dog but showed some sign of the dumb return which her own love had called forth in their unreasoning, instinctive natures.

I daresay Tricksey had never read the "Ancient Mariner,"—for when did she read? but often seeing her surrounded by her dumb pensioners, I have thought of the words of Coleridge, and if it is true that

"He prayeth well who loveth well

Both man, and bird, and beast,—"

then hers was a prayerful life by the constant service of love which she performed.

What girlish figure is that which I see holding the bowl of warm water while Tricksey bathes a lame dog's leg? A little graceful creature, clad in white, abundant brown curls held back in childish fashion with a blue ribbon from an innocent face. Little Christina, the doctor's youngest daughter, the plaything of the family. You would not have thought her so old by two or three years, till you learned she was sixteen, she was so childlike in look and manner.

I cannot describe Christina Dereham. She had no peculiarities. She developed no domestic talents like Ellen. She was not beautiful or musical like poor, wayward Kate. She was not dashing and high-spirited, yet in her dwelt a faint reflexion of all these characteristics.

If Miss Dereham needed assistance, Christina was found willing and capable: if the doctor wished for music, her little fingers could draw very pleasant sounds from the instrument; she could both read and hear poetry with enjoyment, and the little laugh which rippled from her lips was fully as sweet and cheering as Tricksey's livelier mirth.

She always seemed to me like a bit of heliotrope in a bouquet of lilies and roses, quiet in color, yet delicately fair, peculiar in perfume, yet lastingly sweet; and if there be any truth in the language of the flowers, which says heliotrope means "I love you," Christina was like that flower.

"I leave Christina to love you," said her dying mother, half an hour after the hasty ceremony which gave the little child her name.

Unconsciously, but most faithfully, did she fulfil her mission.

Such were the members of the doctor's family when I first knew them. Our friendship became a lasting one, and it may please my readers to hear of them as they are now.

It is twenty years since kind Ellen Dereham shook my hand in the porch, and bade me welcome to Ladywood. In a pretty cottage, within sight of that porch, resides Miss Dereham. Time has dealt kindly with her, her face is smooth, her eyes bright, and her hair, though grey, as neat as ever. She leads a busy life, and the poor justly consider her their best friend. Hers would be a lonely home but for the presence of a young girl of eighteen, who calls her Auntie. She has dark eyes and hair, a splendid face and figure, and her name is Kate.

She never knew her mother's love, for dying hands had laid her in Ellen's bosom to be cherished as her own. The sacred trust was

fulfilled, and the second Kate Dereham bids fair to be a wiser and happier woman than her mother.

And poor Kate? Far away in a churchyard by the sea, is a green grave, with her name on the headstone. This—her child—her memory—and one man's remorse, wherever he be—are all that time has left of beautiful Kate Dereham.

On a suburban hill, within sight of the metropolis, but envired by green fields, is a pretty villa-home. The master of this house is Sidney Charteris, R. A. and its mistress was once Maud Dereham, now known to the world as "the talented authoress of—" &c. &c. &c."

Maud's trials are over, and the bays with which the world has ungrudgingly crowned her, are a thousand times dearer because she often meets beneath them her husband's and children's kisses.

And bright Tricksey? Ah! my readers, like poor Kate, a name on a headstone, and tender memories, are all we have left of her. She died as she had lived, in the service of love. In trying to rescue a child from drowning, poor Tricksey lost her life. She lies in Ladywood churchyard, beside her father, who did not long survive her. She has left a sweet name behind, and the simple villagers never fail to deck her grave every week as tenderly as if she had been of kin to them.

Lastly, Christina. Look at her in the porch of the old house where she was born. She is watering a stand of flowers, notably heliotropes.

A sound of practising reaches her from the house, and she hastily enters to correct the player's time,—a girl of fourteen.

Christina is my wife.

L. E. X.

The Theatres.

Shakespeare's tragedy "*Antony and Cleopatra*" concentrated into four acts by Mr. Andrew Halliday, is more than usually successful at DRURY LANE. The scenery by Mr. Beverly is magnificent. Mr. Riviere's Concerts at COVENT GARDEN have been deservedly attractive, for the most talented artists are engaged, while the decorations, flowers, and ferneries are lovely. Maddie Carlotta Patti has appeared during the month. Mr. Henry Neville has successfully opened the OLYMPIC with an original comedy by Mr. H. J. Byron, entitled "*Sour Grapes*." Miss Marion Terry has made her *début* in an elegant comedietta at this house. The production of Lord Lytton's Play "*Richelieu*," has proved very attractive at the LYCUM: Julie de Mortemar is very gracefully represented by Miss Isabel Bateman.

A ROWLAND FOR AN OILIVER.—It is known that Convocation, before it separated, had received, from some four hundred and eighty "Priests" of the Church of England, a petition "that the Bishops would make provision for the consecration of Holy Oil." It may not be known that Convocation, in reply, informed the petitioners that they could have plenty of Consecrated Oil, as Rowland's Macassar Oil was quite sufficiently consecrated already for any useful purpose. That Oil was consecrated to the toilet, endowed with the odour of sanctity, possessed the miraculous property of making hair grow upon bald places, and was particularly recommended for the tonsure.—*Punch*, August 16th, 1873.



Roussel 1873

Dato /

Le Monde Élegant



November 1878

Plate 2

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Novembre 1873

Plaque 11

Le Monde Élegant



November 1893

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 600.

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VOL. 50

Observations

ON LONDON AND PARISIAN FASHIONS.

In our September, October, and November Numbers, we generally give each year, all the styles and descriptions of outdoor garments, such as Mantles, *Casques*, Paletots, &c. which will be fashionable for the ensuing season.

The double-breasted tight-fitting *Marie Casaque*, of which we gave the full-sized pattern in our October Number, has been very generally adopted, probably more rapidly so than any one special style that we have seen for some time past. Of course all the world cannot adopt one style, and indeed there are many ladies who would not give orders for anything which met with such general favor, and who would prefer the cloth *Polonoise*, which we give in plate 1, fig. 2, or the velvet *Casques-Mantelet* in plate 2, fig. 2, which could never be generally adopted, on account of their expense, and also from their style, which enables them to be worn only by the highest classes. It is the same with several of the outdoor Costumes which we have given in our preceding Numbers.

We have this month to give a general idea of Indoor dresses, and of Evening Costumes, and two of our plates are entirely devoted to this latter subject.

Our first figure of plate 1, of which we have given a full-sized pattern, shows a very novel style of Morning dress that is meeting with great favor: it is very elegant, as regards the combination both of colors and of materials.

The third figure on this first plate, shows a new development of the *Corsage à Gilet* style, in which the *Gilet* is quite separate from the *Corsage*. This arrangement is warmer and better suited for winter wear. We may remark that the ordinary *Corsage à Gilet* style is still fashionable, though not quite so much so as that shown on fig. 1.

The third figure on plate 2, shows a very rich and elegant Costume for the Carriage and for Visiting. Its style is quite characteristic of the present season; viz.—wide bold trimmings, contrasting in color with the dress.

In Dresses for EVENING COSTUME also, these strong contrasts of color, and of velvet with light materials, are extremely fashionable. For

instance, plate 4, fig. 2, has a light blue dress, with large black velvet bows. We have seen one very rich evening *Toilette*, composed of a crimson velvet under skirt and body, with an upper skirt of white tarlatan and lace, trimmed with large bows of the same velvet.

Before we conclude our remarks on these fashionable contrasts, we will name fig. 2 on plate 3, which shows a very novel combination of black, white and mauve.

Evening Dress bodies are still made with pointed waists, but *Ceintures* are still fashionable, and so is the *Princesse* style of Corsage and upper skirt.

It will be seen by our plates, that there is great novelty and variety in the trimmings and arrangements of skirts for Evening dresses.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern (all the pieces of which are marked by a round hole in the centre) is the *PRINCESSE ROBE DE BAL*, consisting of a low body with square Watteau openings, and an upper skirt cut à la *Princesse* without seam across the waist. The general appearance of the body when made up is shown by fig. 3 of plate 3, and the shape, as regards the upper part of the corsage only, is shown fig. 1 of the same plate. This pattern consists of front, side piece, and back. The skirt may be cut several inches longer all round if preferred.

Our second pattern is the *HIGH DRESS BODY AND TABLIER*, shown on fig. 1 of our first plate. The front closes to the neck, and has short *basques* with the front corners sloped off; the side piece has a large piece left on the lower part of side seam which is used to form the pleats of back skirt; and this piece may be left wider if fuller back pleats are preferred. The back is cut so as only to reach to the top of these pleats. We have only given the top part of sleeve, which is of course to be lengthened as required, and should be of similar form to the sleeve of our October pattern, omitting the *mousquetaire* cuff. The *tablier* is very much rounded at the bottom edge. The back part, which forms the *bouffant*, may be cut from the pattern given in our number for July 1872, or it may be cut out to the following dimensions:—width at top 27 inches, pleated or gathered in to complete the size of waist. Length in middle of back 35 inches. Length of side-seam 23 inches, which is to be pleated or gathered to the side seam of *tablier*. Width of bottom edge 36 inches.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—*Dress à deux jupes*, of black silk. The bottom of underskirt is trimmed by four bands of velvet ribbon of the color called Neptune green, each band headed by a piping of sky-blue silk. The upper skirt consists of a *tablier* in front and a *bouffant* at back. At each side are two loops and a long floating fringed end of Neptune green velvet, edged by a piping of sky-blue silk, and finished, at the right side, by a steel buckle. The front of skirt is trimmed by green fringe, above which are three velvet bands like those on lower skirt. The *corsage* is of Neptune green velvet, and has short *basques* edged by the blue pipings. The front is trimmed by three rows of sky-blue buttons, the central row serving to fasten it, while the other two are carried up the sides and round the shoulders. The neck is finished by an upright collar of sky-blue silk, edged by green velvet. The sleeves are of sky-blue silk; they are tight-fitting, and are finished at wrists by frills edged and headed by bands of green velvet.

This Costume is by MAISON BERANGERE CAVALLY, Boulevard des Capucines. We give the full-sized pattern of this Corsage and Tablier.

PROMENADE COSTUME.

Fig. 2.—*Dress of rich violet silk*. The skirt is *à train*, and is trimmed at the bottom by a broad pleated flounce. The top forms scallops and is finished by an upright frill. Between each scallop is a puff of silk. The outdoor *Polonaise* is of cream-colored or pale brown cloth. The *corsage* and skirt being composed of two distinct portions. The skirt is edged by a band of sable, and is caught up at the sides, forming folds in front, and a *bouffant* at back. The front is trimmed by *brandebourgs* of black silk cord, terminated by *agraffes of passementerie*. The *corsage* portion of the *Polonaise* has large *basques* forming at back three pleats, headed by an *agraffe of black passementerie*, with loops of cord of the same color. The *corsage* closes at the left side, and the front is trimmed in accordance with that of the skirt. The sleeves are tight-fitting and are each finished at wrists by two narrow bands of sable. There are also exterior sleeves which hang loosely from the shoulders, forming long square-shaped pieces each trimmed by three *brandebourgs*. All the edges of *corsage* are trimmed by the sable, but narrower in proportion than that on the skirt. *Chapeau* of cream-colored silk and black velvet trimmed by roses, a black *aigrette*, and a long lappet of black lace.

This Costume is from the MAISON DIEULAFAIT.

COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes* of light grey silk. The lower-skirt is trimmed by two pleated

flounces of graduated widths both bound by crimson velvet: the lower flounce is headed by a *rûche* of similar velvet. The upper flounce is put on with a band of crimson velvet ribbon, and has an upright heading bound by velvet. The upper skirt is very short; it is edged by grey silk fringe headed by a band of crimson velvet ribbon, broader than that on lower skirt. The left side is caught up by a knot and a floating end of crimson velvet ribbon, to which may at pleasure be added a steel buckle. The front of *corsage* is replaced by a *gilet* of crimson velvet closing to the neck by buttons, and having deep *basques*. The *corsage* itself has *revers* edged by crimson velvet ribbon, and continuing round the neck, and it also has very deep *basques* similarly edged. The *revers* are united on the chest by a *papillon* bow of crimson velvet. The sleeves have deep *engageante* frills, each edged by three narrow bands of crimson velvet ribbon and put on by a broader band of similar ribbon: they are each headed by two upright frills of silk bound by the velvet.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—*Jupon* of striped silk of two shades of blue. *Jupe* of sky-blue silk, edged by a band of black velvet ribbon, and caught up at the sides. The *Corsage* is of black velvet. It has two sets of *basques*; those in front are very short and square shaped, and are edged by a piping of sky-blue silk which is continued up the edges of opening, the fronts being closed by blue buttons below the chest only; the upper portion is finished by two pointed *revers* of sky-blue silk which meet in front of the chest. The other set of *basques* are rather longer, and form points, and these are edged by double *biais* bands of the sky-blue silk, which are carried up the sides of front, partially concealed by the *revers* already described. The trimming of *corsage* is completed by a sailor's collar of sky-blue silk, and a *ceinture* of ribbon of the same color. The sleeves have deep cuffs of the silk. Black velvet hat, trimmed by sky-blue velvet ribbon, and a white ostrich feather.

This elegant Toilette for a young lady is from the MAISON SCHILLER, Boulevard des Capucines.

COSTUME FOR THE CARRIAGE OR THE PROMENADE.

Fig. 2.—*Dress à deux jupes*. The front of the under-skirt is trimmed by a very broad pleated flounce, headed by a narrow upright frill and a chain of puffs separated by narrow bands. The back is trimmed by several narrow flounces falling over each other. The upper-skirt starts from the sides only, is rounded, and forms a *bouffant* at the back: it is edged by a flounce finished by puffs arranged like those on under-skirt. The *Casaque-Mantelet* is of black velvet. The fronts form two long square-shaped pieces edged by frills of black lace headed by narrow *biais* bands of black silk, and by narrower lace put on plain. Near the extremities are

rosettes of *passementerie* each having three tassels. Starting from these pieces, the back forms a sort of deep rounded *basque* edged by a broad flounce of black lace with the *biais* band and narrower lace above it. This is partially covered by narrower *basques*, square-shaped in front, and passing under the long pieces already named, and these form large pleats at the back. The *corsage* is trimmed by lace and *biais* bands continued from the inner sides of the front of Mantelet, and which is carried up the sides of front and round the neck. On the chest and on the right shoulder are rosettes of *passementerie* with tassels, united by loops of silk cord. The sleeves have at wrists, deep pleated pieces of velvet representing cuffs, edged at the top by narrow lace, and having in their centres double *biais* bands of silk, finished by small *agraffes* and tassels. Black velvet Hat, turned up at the sides and trimmed by roses and an *aigrette*.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

CARRIAGE COSTUME.

Fig. 3.—Dress à *deux jupes* of Neptune green silk. The front of under skirt is trimmed by two *biais* draped bands, edged by dark lilac velvet ribbon, and having at their extremities large bows of similar ribbon crossed by bands edged by green silk. The upper skirt and *corsage* are cut in one à la *Princesse*. The front of skirt forms very deep square-shaped *basques* edged by lilac velvet, which becomes narrower as it approaches the waist. The back of skirt is much deeper, and falls slightly over the sides of the *basques* just named. It is square-shaped and *bouffante*, and is trimmed by the lilac velvet which is carried up to the sides of waist accompanied by a flounce of lilac *dentelle de laine*. The *corsage* is open *en cœur*, and is trimmed by velvet continued from the front of upper skirt, the open portion being finished by an upright frill of the *dentelle de laine*. The sleeves have deep cuffs similarly trimmed. Green velvet *Chapeau* trimmed by lilac velvet-ribbon and a white ostrich feather tipped with lilac.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à *deux jupes*, of pale green silk. The lower-skirt forms a train, and the front is trimmed *en tablier* by pleated or quilled *ruches* of white silk which start from the waist and extend nearly to the bottom of skirt. From the same point start two other *ruches* which are carried to within a third from the bottom of skirt. From these outer *ruches*, five double *biais* bands of white silk are carried *en chevron* across the front of skirt, passing under the *ruches* which form the *tablier*, and finished by *papillon* bows of green ribbon of a darker shade than the dress: from those at the ends of the outer *ruches* start loops and floating ends. The second skirt is composed of two separate portions: the lower one forming a

large square-shaped piece edged by a white lace flounce partially covered by a quilled *ruche* of white silk: this piece of silk is slightly caught up in the centre, so as to form a large pleat. The upper portion forms a puff or *bouffant* starting from the waist, and edged like the square piece just described. This puff is caught up at each side by a group of bows and ends of green ribbon, that at the right side has four bows and a single end; the one at the opposite side should be slightly varied in form. From the bows of right side starts another *ruche*, which is carried to the waist in a slightly rounded form, and joins the trimming at the edge of the puff. The *corsage* (of pale green silk) is trimmed by *ruches* continued from the skirt, and these are carried over the shoulders and across the back. The top of *corsage* forms a point directed upwards, and is trimmed *en chevron*, by a double *biais* band of white silk. The sleeves are formed of puffs of white muslin, each surmounted by a *papillon* bow of the green ribbon, similar bows being placed at the junction of the *ruches* with the band of silk already named.

This elegant Ball Costume is by the DEMOISELLES REGNIER, sœurs, 225, Rue St. Honoré.

BALL TOILETTE.

Fig. 2.—Dress à *deux jupes*: the under skirt is of *mauve* silk. The front trimmed in the following manner:—the lower half is covered by flounces of black and of white lace, five in number and arranged alternately: above are four *ruches*, two of *mauve* silk and two of white *tarlatan*, all this trimming is placed on white *tarlatan*, which is continued *en draperie* up to the waist. The over-skirt starts from the sides only, and is of black *crêpe-lisse*. The upper portion forms a large pleated *bouffant* caught up at the sides and fastened by bows and floating fringed ends of *mauve* ribbon; from the group at the left side, a draped band of similar ribbon is carried to the waist, and near the bows is placed a *bouquet* of roses with a trail which is carried towards the back of waist. In the centre of the group of bows at the right side, are placed two or three roses with a trail drooping from them; and to the bows are also added some buds and leaves. From these two groups of bows also starts a festoon or open loop formed of a double frill of white lace with a garland of roses: this trimming crosses the lower portion of the skirt, which is composed of flounces falling over each other. The *corsage* is of *mauve* silk: the front is pointed, and the top is trimmed by a *bouillon* of the *crêpe lisse* edged at each side by narrow white lace. In front of the left shoulder is placed a rose with a few leaves.

This Ball Toilette is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes*. The lower-skirt is of rich pink silk, and is terminated by a broad pleated flounce, the top of which is covered by a flounce of white lace headed by a pleated frill of pink silk starting from a narrow

biais band, surmounted by an upright edging of narrow white vandyked lace. The upper-skirt and *corsage* are of white corded silk, and are cut in one *à la Princesse*. The skirt is hollowed out at the sides and is round both at back and front: it is edged by a white lace flounce partially covered by a pleating of pink silk, with the *biais* band and heading of vandyked lace. Starting from the left side of the waist, a broad draped band of pink ribbon surrounds the figure and terminates in large bows and long floating fringed ends at the right side. The *corsage* is square-shaped and is trimmed by a frill of white lace with the pleating and *biais* band of pink silk, finished by a lace edging.

This elegant Ball Dress also is from the MAISON GAGELIN, *rue de Richelieu*. We give the pattern full-sized with our present No.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of pale grey silk. The back of skirt is partially covered by a large *pièce-bouffante*, edged by a flounce, above which is a *bouillon* of white *tulle* having at each side a *rouleau* of pale grey satin, the upper one surmounted by a narrow white vandyked lace. The front of skirt is a sort of square *tablier*, edged by satin bands, and having the bottom finished by a very broad tassel-fringe. The *Sortie de Bal* is of scarlet cashmere: it is of the *Mantelet* shape, the fronts falling square. It is edged by twisted gold fringe, headed by three bands of braid of the same metal, and these are continued up the edges of front opening to the neck. The upper portion is trimmed by a collar, forming short points in front and square at the back, and edged by the gold fringe with two bands of braid. The back of the garment is caught up and fastened by a gold *agraffe*, terminated by fringe and by two pendants, starting from the *agraffe*, a twisted gold braid is carried up to the neck, partially covering two *papillon* bows of white ribbon. Below the *agraffe* are two loops and two floating ends of similar ribbon.

This Costume is from the MAISON DIEULAFAIT, *Boulevard de la Madeleine*.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes* of sky-blue silk. The under-skirt is finished by a broad pleated flounce, and from the top of the flounce to the waist the front is covered by white tarlatan, *bouillonnée*, and dotted with roses. The second skirt starts from the sides and forms a long train: the sides are finished by broad flounces of white lace, arranged in spiral folds, and at about the middle of each flounce are two large bows and two ends of black velvet ribbon, having in the centre a *bouquet* of roses. Higher up are similar bows and *bouquets*, but without the floating ends. Starting from the waist, and falling over both skirts is a drapery of white *tulle*, very *bouffante* at the back. The *corsage* is of sky-blue silk, and is trimmed *en berthà* by folds of white tarlatan, edged by nar-

row lace, and caught up on the chest by bows of black velvet ribbon, with a *bouquet* of roses. The sleeves are of white tarlatan, and on each is placed a single rose.

This Ball Toilette is designed by M^{ME}. DU RIEZ, 8, *rue Halévy*.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*. The under-skirt is of white tarlatan, and is formed entirely of perpendicular *bouillons*, separated by narrow bands of rose-colored ribbon. The front is partially covered by a piece of rose-colored silk, slightly pointed at the bottom, rounded at the sides, and forming a sort of *tablier*. It is edged by a flounce of white lace, headed by a double *biais* band of the silk having in the centre a *papillon* bow. This trimming is three times repeated up the skirt, with this difference, that the flounces of lace are narrower and the upper portion of the *tablier* is covered by a flounce which starts from the waist and is much deeper than either of those before named. The second skirt is also of rose-colored silk; it starts from the sides, (enclosing the *tablier* just described), and is rounded at the back. It is edged by a white lace flounce, headed by a *bouillon* of white tarlatan having at each side a narrow *biais* band of rose-colored silk, and finished by an upright edging. The sides are caught up near the waist, by groups of bows of rose-colored silk, each group having a single fringed end: and the flounce starts from beneath these bows. The back is *bouffante*. The *corsage* is of rose-colored silk; the front has pointed *basques* and the sides are trimmed by the *bouillons* of tarlatan, continued from the edges of upper-skirt, and which are carried over the shoulders and across the top of back of *corsage*. The front is crossed by a similar trimming, and on it is placed a full-blown rose with buds and foliage accompanied by loops of pearls. The sleeves are formed of puffs of white tarlatan, surmounted by *papillon* bows of rose-colored silk.

This elegant Ball dress is designed by M^{LES}. REGNIER, *acure*, 225, *Rue St. Honoré*.

PLATE THE FIFTH.

No. 1 is a TOQUE of violet velvet, surrounded by a double pleating of the same material, edged by narrow black lace. In the centre is a drapery of black lace, forming bows and lappets at the back. In front are two *bouquets* of violets, and at the left side, above the pleating, is a similar *bouquet*, with an ostrich feather. It is by M^{ME} ANDRÉE, *Boulevard des Capucines*.

No. 2 is a black velvet CHAPEAU, the velvet being turned over the edge of brim, forming a sort of roll or hem. The inside is trimmed by a draped band of sky-blue silk, and the crown is surrounded by black velvet ribbon, above which appears a double *biais* band of sky-blue silk. At the left side are two sky-blue ostrich feathers and two large bows of black velvet with a draped band of sky-blue silk fastened by a fancy steel buckle, and continuing to the back accompanied by a rose with foliage, and a long stalk, and terminating in a sort of lappet covered by black velvet. This Chapeau is by M^{ME}. MELANIE PERCHERON, *Rue de la Paix*.

No. 3 is a CHAPEAU of black velvet. The brim is turned up at back, and the velvet is rolled over the edge. The crown is surrounded by a band of black velvet ribbon, and the front is trimmed by a garland of roses of various colors, continuing round to the right side. At the left side, slightly towards the back, is a rose, and the whole is surmounted by two white ostrich feathers, and an *aigrette* which starts from a tuft of black feathers. At the back are bows of black velvet with two floating ends and a yellow rose. The Chapeau is by M^{ME}. ANDRÉE.

No. 4 is a CHAPEAU *Fontanges*, of violet terry-velvet. The brim is formed by a double pleated *biais* band of sea-green silk, partially covered by a pleating of the terry velvet, surmounted by a sort of small puffing which extends to the crown of the same material. The crown itself is surrounded by the velvet and by a *biais* band of the green silk. At the left side are four large bows of violet terry, edged by green silk, and from this point a green ostrich feather crosses the crown and falls at the right side. At the back are two large tea roses with buds. *Brides of black lace.* M^{ME}. LUCY HOCQUET, *Boulevard des Capucines*.

No. 5 is a HAT of bright green felt. The brim is slightly raised in front, and is very much turned up at the back, and it is covered by green velvet. The crown is surrounded by a drapery of similar velvet, and in front are four large bows with a fancy steel buckle: from this point starts a long white ostrich feather tinted with grey, and this falls over the crown, partially covering a rose with buds and leaves, and terminating at the back. This elegant Hat is by M^{ME}. MARIA BOIREAU, *Boulevard Montmartre*.

No. 6 is a TOQUE of salmon-colored velvet. The velvet is rolled over the edge of brim, which is narrow. The base of crown is surrounded by a band of salmon-colored ribbon, and is crossed by a garland of mixed roses, and of pansies, terminating in a trail at the back. Towards the centre of this garland is placed a small green bird, from which a salmon-colored ostrich feather falls slightly to the right side. At the back are bows of ribbon with two long floating ends. The Toque is by M^{ME}. ANDRÉE.

No. 7 is a HEAD-DESS composed of Neptune green silk, which forms a puff at the top, and is accompanied by a bow and long floating end of ribbon of the same color at the back. A frill of white lace surrounds the silk, and the head-dress is completed by two bunches of green grapes, a rose and bud, and a trail of reddish vine leaves falling at the back: it is from the MAISON FOUCHÉ, *Rue de la Paix*.

No. 8 is a Cap composed of white muslin and lace. The muslin forms a large puff, and is edged by a frill of lace which also surrounds a *bouquet* of roses and daisies at the back, and terminates in a lappet, accompanied by two long floating ends of rose-colored ribbon. The Cap is also trimmed by a wreath of daisies.

No. 9 is a morning HEAD-DESS of white muslin and lace. The muslin forms a puff in front, and below it, is a frill of lace which is carried round the sides to the back, having in the centre a band of Neptune green ribbon forming spiral folds. In front is a group of bows of *cérise* ribbon, from which, a loop of the green ribbon crosses the puff, and is attached to a *papillon* bow of *cérise* ribbon behind it. The Head-dress is from the MAISON FOUCHÉ.

No. 10 is a CHAPEAU *Marin*, of black velvet. The crown is low, and the edge of brim is turned up all round, and inside it, is placed a steel beading which forms the heading of a frill of black lace. Inside the lace and partially concealed by it, is a draped band of black silk terminating at the back in a long loop and two floating ends. The crown is surrounded by a draped band of the black silk, and at the left side is a *bouillon* of black velvet with three large bows, one falling to the back and the others surmounting the crown: this trimming is fastened by a large fancy steel buckle.

From the same side, a black ostrich feather is carried towards the front. MESD^{MS}. BRIE ET GÉOPRIN.

No. 11 is a CHAPEAU of reddish brown velvet. The brim is turned up all round, and the inside is trimmed by a puffing of sky-blue silk, falling over a double *biais* band of similar silk. The crown is surrounded by a draped band of reddish brown ribbon, and in front is a group of four folded bows, one inclining to the left side and three to the right. From this point, a sky-blue ostrich feather is carried over the crown towards the back, which is trimmed by two yellow roses, the lower one placed on a knot of sky-blue silk belonging to the inside trimming, and from which start two loops and two floating ends. This elegant Chapeau is by M^{ME}. BAYARD, *Place de la Bourse*.

No. 12. TOQUE of black velvet. The brim is turned over, but more at the sides than at front and back. The inside is trimmed by a drapery of sky-blue silk. The base of crown is surrounded by a draped band of black velvet, and on the summit is a garland of half-open roses of different colors, with foliage. At the left side near the back, are placed, beneath the brim, two roses with red and green leaves. The back is trimmed by bows of black *moiré* ribbon, with a short end. MESD^{MS}. BRIE ET GÉOPRIN, *Rue de Richelieu*.

No. 13 is a CHAPEAU of brown felt. The crown is round, and the brim which is broad, is turned up at the sides, and is covered by brown velvet and bound by silk of the same color. The crown is surrounded by bands of brown velvet and of silk, above which appears in front and at the right side, a white ostrich feather trimming. At the left side is a drapery formed of the velvet and silk placed obliquely and crossed by a ring of bright steel. From this trimming starts a floating end of velvet lined with silk, and at the back of it are two ostrich feathers, one brown, which falls to the back, and the other white tipped with brown, this one falling over the crown. At the right side near the back, is an open loop of twisted velvet, which starts from the band surrounding the crown. This elegant Chapeau is from the MAISON VICTOR JAY COMPAGNIE, 1, *Place de l'Opéra*.

MARK'S WIFE.

CHAPTER I.

Years ago, when he was little Mark Fordyce, and wore a straw hat with blue ribbon, I used to wonder if he would ever marry: if I should have love and comfort in Mark's wife, and live over again all my motherly hopes and fears in Mark's children.

I never thought much of Frank's future wife, my spoiled second son, he was too gay and careless to let me picture him as a sober, married man; but Mark, grave and steady from his childhood, seemed formed to be a protector of woman, whether mother, friend, or wife. How he protected me when that great trouble came which altered my life, only God knew, who gave me my son. My boys came home in the heavy November rain from their father's funeral, and both at once sought me. Mark—my tall boy of eighteen, put his arm round me, and said,

"Mother, I cannot take his place, but I will do my best."

How tender were his tones, strong and cheery, but with a trembling in them nevertheless.

And Frank,—my boy was so young, only fourteen!

"Mother!" he cried, "take care of me, I am so frightened."

Sorrow, which only strengthened Mark, dismayed Frank. His lighter nature shrank from trouble as a butterfly might from cold and rain. The solemn death scene he had witnessed, the faltering words of blessing, the panting gasps for breath, the final groan, had impressed him with shuddering horror, a feeling only intensified by the sound of clods on the coffin, and the awful burial words.

Time rolled on, and my boys became men. Mark, appointed at twenty-four to his father's post, became cashier to the firm of Bellair and Co. of the great iron works at Darnley, and Frank was a clerk in the same employ.

They kept house with me in the old place, where both were born, and for some years little change came to any of us. My hair was greyer, my hands feebler, my earthly joys fewer, or less engrossing, my looking forward to the better country more intent.

Mark was a comely man, standing over six feet, muscular and strong as his father had been; and the stay of my life. Grave and reticent, even to unsociableness,—it was his only fault,—he seemed to have an inner life which he lived alone; and in the daily relations of existence, more fear than love met Mark For-dyce, from all except me, his mother, who knew him.

Such a man was Mark at thirty.

Frank, then twenty-six, was a great contrast to his brother. Gay, careless, happy, he was the sunshine of home, but whether this sunshine would linger to gild sorrow, if it came, was matter for thought to Mark and me.

We often talked of him; Mark, with brotherly care, I, with such trembling love as only mothers know. We smiled at his little follies, grew grave over his improvident ways, and sometimes laughed outright at his love-troubles, for while I never pictured Frank's wife, I was often called to join in worshipping new idols, each one, in Frank's eyes, more worthy of adoration than the last.

Mark held peculiar views of his brother's love-matters, which he one day confided to me.

"Frank flirts a good deal I know," he said, "and admires every fresh face he sees, but he has only one love."

"And who is she?" I asked incredulously, remembering the many idols who had been set up and cast down in turn.

"Mary Bellair," replied Mark quietly.

"Oh! Mark!" A confused rush of feeling prevented me saying more, the name was such a surprise. Miss Bellair was the only child and heiress of the great iron-master who employed my sons. Her grand home looked down on our humble dwelling, and its extensive pleasure grounds were only separated by a holly hedge from our little shrubbery.

Living so near, and the fact that Darnley was a social desert, had induced a greater degree of intimacy between the two houses, than is usual with employers and employed. The

acquaintance with Mr. Bellair began in my husband's life time, and had ripened into friendship, grounded on mutual esteem, and cemented by similar tastes. At his death, I received much kindness from Mr. and Mrs. Bellair, and my husband's post was only provisionally supplied till Mark was able and old enough to take it.

Mr. Bellair's friendship passed from father to sons, and as both Mark and Frank were essentially gentlemen, refined by nature, and cultured by careful education, they were far superior to any companions Mr. Bellair might have met among his fellows in business.

At an early age Mary Bellair was left motherless, and as her father steadily refused to part with her, she received her education at home, and we, in consequence saw much of her.

While my boys were beginning to battle with life each in his way, Mary Bellair was passing from childhood to womanhood. She was accustomed to run in and out of our house freely, and no one could daily see such a fresh young girl without learning to love her.

But for all her intimacy with us, she was nothing more to me than Mary Bellair, lovely, clever, and an heiress, almost a promised wife, for Mr. Bellair had confided to me his views concerning her, and had expatiated on the mutual advantages to himself and Sir Edward Rillstone of Cray Court, if a marriage could be arranged between their only children.

She was nothing more to me,—not a tender woman whose love might come to settle where mine did, not a simple girl content to sit in our home, year in, year out, and bear love to us all because she was Frank's wife. I had never seen Mary Bellair in such possible light, so Mark's words astonished me, and dreading to think of the reality for my boy's sake, I resolutely refused to believe, or even think of them.

But Mark's wife.—She did not exist in that character then, but I knew she was chosen, for on this point my son had thought his mother worthy of all confidence.

I can distinctly recall the first time I saw Estelle Thanet.

Miss Bellair ran in one May morning to introduce her new governess,—“Such a charming creature!” Miss Thanet lingered a little, and Mary drew me out of the house, so it happened that I saw Estelle under the shadow of the great acacia on our lawn. She was bare-headed, her hat in her hand, the sunshine gleaming through the green boughs above her, lit up her crisp muslin dress, and auburn hair. With her head raised, she was listening to a thrush singing in the greenery over her.

A fair sight to see that breezy spring morning, with the freshness of youth in her dress and face, and in her heart too. I wonder if her spring-time of life would have faded so soon if I and mine had turned away from her that May day, and denied her a share in our lives. God knows!

“The only wife for me,” said Mark, when another May came round, and he was telling

me of his successful wooing. The same evening he brought Estelle to me, and in the clasp, the kiss, the whispered words, I took her to my heart as a daughter.

"I am to be Mark's wife," she said.

I looked into her sweet face, I saw her trustful brown eyes rest lovingly on my boy, and I was content.

It was during their engagement that Mark told me of Frank's love for Mary Bellair, but other events following, turned the current of my thoughts.

Mark and Estelle were married. The bride's uncle made her a handsome wedding present, the title deeds of a pretty little country villa and grounds in the next county, then occupied by a maiden lady.

The income arising from this was all the worldly dowry Estelle brought her husband; but of other riches she had no lack.

It was a bright September evening when Mark's wife came home. From the moment she fell on my neck, calling me Mother, she was my true daughter, constant, tender, helpful.

Three years of almost perfect happiness passed over us, then a cloud, at first no bigger than a man's hand, rose in our heaven. Little Mark,—my Mark's first-born—a bright boy two years old, fell ill. I need not speak of the cares, the prayers, the hopes and fears, which agitated our hearts round that little bed.

At last the crisis came. In the stillness of a sultry June evening we sat together in the nursery, Mark, Estelle, and I. The child was asleep. Perfect stillness had been enjoined by the doctor, this repose if peaceful and prolonged, might bring health, if rudely broken, would surely cause death.

It is no wonder that even our hearts seemed to beat too loudly while this precious life was in the balance.

A faint tap came to the door. Mark noiselessly opened it, and received a letter. He cautiously broke the seal, unfolded the paper, and read the contents.

Alas! it contained news too startling for even a father to retain composure by his dying child. A sharp exclamation, unconsciously echoed by Estelle and myself, followed, and Mark rising, staggered to the door like one who has had a deadly blow.

Too late! with a ringing cry the child woke and started up in his little bed. Estelle caught him to her bosom, Mark flung away the letter, and rushed to them, I ran trembling to the staircase to call the nurse, and send for the doctor.

Too late! An hour ended all, and at midnight the little boy was lying cold on his white bed, and Mark and Estelle were childless.

CHAPTER II.

I can hardly describe the time that followed. The fatal letter was from Mr. Bellair, announcing with indignant excitement his daughter's elopement with Frank Fordyce. While we

were watching the sick-bed of our baby boy, they had planned and executed their flight.

But this was not all. A large sum of money was missing. Frank had undertaken his brother's duties during little Mark's illness.

Miss Bellair, though an heiress, had command over no money beyond her allowance. But one conclusion could be drawn from these unhappy facts.

Frank had forfeited his manhood, honor, and honesty, for his impatient, unbridled love.

Mark went early next morning to the Hall, and had a long interview with Mr. Bellair, during which he agreed to follow the fugitives at once. They had already been tracked to London.

We held sorrowful counsel together on his return.

"I should not care if this money could be repaid," said Mark at last, "if I could only take that stain from my brother's name."

I sighed. We had enough to live easily, but possessed no means to repay such a sum as Frank had taken.

But I felt, that had it been possible to cancel the debt, much bitterness would die out of this sorrow.

Estelle sat by her husband, one hand in his, the other wandering listlessly up and down her black dress.

After a long silence she spoke.

"Frank is my brother too. Mother,—Mark,—I think we can free him from this bitterest shame of all."

"How?" asked Mark.

"There is Woodlands," she answered simply.

"No, Estelle," began Mark. But she stopped him.

"Do not hinder me," she said, "let me try to forgive him. It may be wrong to think so, but I do,—that but for the surprise about him, baby would have lived."

"And I think so too," said Mark sternly.

I waited in silence, not daring to say a word, however much my heart yearned over my absent, guilty boy,—however much I longed to see the brand of dishonesty taken from his name, at least before the world.

Estelle spoke again.

"Had baby lived, I should not have offered this, for it would have been his, but now I have no child, I have only you, Mark, and you, mother, let us save Frank."

We loved her and blessed her, accepting her sacrifice.

The same evening Mark started by the night mail for London. He had previously made arrangements with Mr. Bellair for returning the money, and had authorised his lawyer to advertise Woodlands for immediate sale.

The clock struck seven as husband and wife came together from the child's room. It was Tuesday evening.

"I shall be home by Thursday night at latest," he said, "but Morton will make all arrangements. God bless you both; take care of each other. Mother," he added quickly,

be good to Estelle, comfort my wife."

We watched him out of sight, then turning to each other without a word, were clasped in a close embrace.

Some powerful instinct caused us to cling together, some forewarning of need, of woe to be shared by both. The instinct and forewarning were not vain fancies, but soon merged into dreadful reality.

The mail-train by which Mark travelled ran off the line; there was fearful loss of life, and in the list of killed was the following name,—

"Mr. Mark Fordyce of the Darnley Iron-works."

We did not cry or faint when the news found us, but Estelle rose, and taking a portrait of Frank, which stood, matching a similar likeness of Mark, on the mantel-piece, she looked at it a moment, then with a sudden movement, dashed it down, shivering glass and gilding.

"Look," she cried passionately, "I pray God I may never see that face again. Frank Fordyce has robbed me of husband and child."

* * * *

Many years have passed since Mark's death. Estelle and I live at Woodlands, for when my son's affairs were arranged, Mr. Bellair refused to take payment of Frank's debt from us, so the place was not sold. I think the shock, and the sight of our trouble touched him, making him think tenderly of his only child. It may be too, he remembered that the widow had but one son left, and he a disgraced wanderer, unless recalled in honor by the man he had doubly wronged.

Whatever influenced him, a month after Mark's death, Frank and Mary returned to the Hall, restored to love and favour. Frank came to me the same evening, and to my dying day I must remember his awful, self-accusing sorrow. He begged earnestly to see Estelle, but she refused, and I, though fain indeed to see peace between my children, dared not urge her then.

Frank and Mary soon tired of Darnley, and before we were settled at Woodlands, we heard of their departure for London, where a life of ease and gaiety opened before the spoiled heiress and my brilliant Frank.

A faint attempt was made to induce me to live with them, but I knew the offer came less from affection than from a desire to atone for the past, and I declined it.

Estelle offered me no counsel, she would not keep me from my son if I wished to go, but she would be tender and true to me all my life if I stayed with her.

I loved her too well to part from her, though woman-like, I fancied that time would bring another love to her life, for she was still young,—but I was wrong. Estelle is now forty-four, and has remained faithful to her husband's memory. She works hard for her living, having refused from the first to share my little income, though it will be hers when I die.

Time has lessened her anger against Frank,

and when they pay their rare visits to Darnley or Woodlands, Estelle meets her old pupil and her husband's brother with calm friendliness.

To my forlorn life she is joy and sunshine, strength and stay, and in spite of all my troubles, I bless the day when Estelle Thanet became Mark's wife. H. S.

A BOOK.—Except a living man, there is nothing more wonderful than a book; a message to us from the dead—from human souls we never saw, who lived, perhaps, thousands of miles away. And yet these, in those little sheets of paper, speak to us, arouse us, terrify us, teach us, comfort us, open their hearts to us as brothers.—CHARLES KINGSLEY.

The Theatres.

"*Antony and Cleopatra*" has been exceptionally successful at DRURY LANE. It is preceded by a musical eccentricity entitled "*Nobody in London*," and the whole performance conclude, with "*My Heart's in the Highlands*." M. Riviere's Promenade Concerts at COVENT GARDEN, at which several distinguished artistes have appeared, have been very attractive during the month. At the LYCEUM, Mr. Henry Irving has been well received as the principal character in "*Richelieu*," in conjunction with Miss Isabel Bateman. At the PRINCESS'S Mr. and Mrs. Rousby have appeared in their original characters in Mr. Tom Taylors play "*Twist and Turn*," since which, a new drama in four acts, written by Miss Braddon, entitled "*Griselda*," has been put on the stage, the above named artistes sustaining the principal characters. "*School*" has been revived at the PRINCE OF WALES'S with the original cast. The French plays are very successful at the HOLBORN Theatre. No change has taken place during the month at the OPERA COMIQUE, or the GLOBE, OLYMPIC, or STRAND Theatres.

MADAME TUSSAUD'S.—This interesting place of public amusement has been lately enriched by portrait models of M. Thiers, Marshal MacMahon, and the late Mr. Charles Dickens. The original autograph and testimonial, written and presented by H. I. M. the Shah of Persia to Messrs. Tussaud is also exhibited.

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December 1878

Plat 1

Le Monde Elegant





December 1878

Plat 8

Le Monde Élegant



Décembre 1878

Plat. 11

Le Monde Élegant

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December 1898

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No. 601

JANUARY, 1874.

VOL. 51.

Observations

ON LONDON AND PARISIAN FASHIONS.

The weather during the past month, has been more propitious than during the December of 1872. It was then rain, incessant rain, and Rain is always the worst enemy to Fashion. This Autumn therefore being more favorable than the last, we see both in Paris and in London a greater and more elegant display of outdoor *toilettes*.

In our January No. for 1873, plate 2, fig. 2, we were fortunate in giving a velvet *Casaque*, which has developed the ruling style of Fashion for the present season, being the first of those short tight-fitting *Casaques* that are now so much in favor.

In our first plate for the present month, we give a different style of short *Casaque*, or rather *Veston*, which is tight-fitting at the back only, while the fronts fall nearly square. Being made of a rough warm material, it is probably well suited for the colder weather.

For Visiting Costume or dress Promenade, a suit of black velvet, trimmed with fur, is very fashionable.

Velvet in combination with silk is very much worn for Promenade and Visiting dresses.

Plain underskirts are beginning to be fashionable: Ladies are wishing not to have so many flounces and ornaments. These elaborate trimmings indeed, however charming they may be in the summer, when they are made of light thin materials, are rather heavy in appearance when made in the thicker materials appropriate for winter.

An Underskirt of plain black velvet, made with a very slight train, is very fashionable for Promenade Costume, and would be appropriate with upperskirt or Polonaise of almost any shade of color. If colored velvet is used, it should be of a little darker shade of the color of dress or Polonaise to be worn with it.

We have stated that velvet is exceedingly fashionable for Morning and Afternoon Costume, and we will add that it is now being

introduced for evening Dresses. Ladies of the highest rank are using most brilliant colors: for instance on the 2nd figure of plate 3, we have an Evening dress with the underskirt of cerise velvet. Of course this style can be made up in any other brilliant color, and has a very novel and charming effect.

The other figures in our 3rd and 4th plate, give a general indication of the styles that will prevail during the ensuing season for Ball Costume.

Trains may be made of any convenient length, but of course there is always a certain amount of train for the skirts of all evening dresses.

Some ladies are trying to reduce the size of *bouffants* for evening dress, but as yet the attempt does not seem to have succeeded. We see in reality very little change in this respect.

The Princesse style of *Corsage* and upper skirt cut in one without seam at waist as shown on the 1st figure of our 3rd plate, is in very good taste.

For some styles of Evening dress, the round waist with *ceinture* and long sash ends, is very well suited, and is specially adapted for certain styles of figure. Where the under skirts of evening dresses are made of velvet, they are of course without trimming, in other cases they are flounced and trimmed in various ways, the trimming of the front breadth being generally arranged differently from the sides and back: see fig. 1. plate 3, and fig. 3 plate 4.

THE FULL-SIZED PATTERNS.

Our first pattern is the DUCHESSE MARIE VESTON, shown on the centre figure of our first colored plate. It consists of four pieces: front, back, sleeve and collar. The front has the buttons, buttonholes, pocket and crease line of the *revers* marked with great exactness. We have also marked the place of a long fish (just behind the buttons) which may be taken out if it is preferred to define the figure a little at front. The back skirt is to be left open in the middle as far as the notch. The Veston may also be made in velvet, the collar and *revers* covered with fur, and the edges trimmed by narrow bands of the same.

Our second pattern, (all the pieces of which are marked with a round hole in the centre) is the upper part of a ROBE PRINCESSE FOR A GIRL of about 10 years of age. The pattern consists of front, back, and sleeve. The skirts of back and front are to be completed to their full length, making the length of front edge 25 inches, the lengths of side seams 21 inches, and the length of back pleat about 17 inches: the pattern may also be used for a Polonaise. The velvet *Pardessus* fig. 1 plate 2 may be cut from this pattern, by arranging the shape of the skirt as shown in the engraving.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The lower-skirt is of Maryland brown silk. The left side is cut open to the waist, and is closed by brown velvet buttons of a deeper shade than the skirt. The upper skirt and *corsage* are cut in one, and are of Maryland brown silk striped with satin of a darker shade. The sides are cut open to the waist, the front forming a *tablier*, trimmed in the centre by two rows of fancy steel buttons, it also has two velvet pockets of a novel shape. The lower piece forms an oblong square, bound by silk, and overlapping this is a longer piece (also square) bound by silk and finished by steel buttons. The back of the skirt forms a large *bouffant*, caught up and fastened at the back of waist by a large group of bows of brown velvet. The front of *corsage* is trimmed by two rows of steel buttons continued from the front of upper skirt, and it also has a brown velvet collar. The sleeves are of the plain silk, and have *mousquetaire* cuffs of velvet surrounded by double *biais* bands of silk slightly pleated *en eventail*.

This Costume is by MESDAMES BERENGERE CAVALLY, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of silk of the shade called *bleu du lac*. The front of under-skirt is trimmed by three *biais* bands edged by blue velvet of a darker shade; these bands are placed horizontally, and are finished at their extremities by *papillon* bows of silk similarly edged. The upper skirt is cut up at the sides, where it is caught up and fastened by groups of bows of narrow blue ribbon velvet, thus causing the front to fall *en draperie*, while the back is *bouffante*. The sides are edged by three bands of blue velvet ribbon which are continued round the back, and three similar bands are carried down the centre of front. The Veston is of Astracan, of a mixture of black, grey and white. It crosses over the chest and is closed by two rows of large fancy gilt buttons. It has a coat collar of black velvet, and at the sides, (slightly towards the back) are square pockets also of velvet each finished by three buttons. Near the bottom edge are placed (also at the sides) two very small pockets marked out by pipings of black silk. The edges of the garment are finished by similar pipings. The sleeves have deep round cuffs of black velvet, each finished by three buttons. On the right shoulder is a trimming of black silk cord which hangs both in front and at back of the arm. Chapeau of pink terry velvet, trimmed by a garland of roses, a pink ostrich feather, and some black lace.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens. We give the full-sized pattern of this Veston.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of black velvet. The lower skirt is trimmed by a flounce, scalloped at the bottom edge, and finished by a broad *biais* band of black *moiré*, the flounce is headed by a band of velvet bound by black *moiré*. The upper skirt is open in front, is hollowed out to form points at sides, and the back is round and *bouffante*. It is edged by sable. The *corsage* is closed by buttons, and has deep *basques* edged by the fur. The front forms a sort of *gilet* enclosed by the bands of fur continued from the upper skirt and carried across the back of neck. At the back of waist are pointed *basques* cut open in the centre and edged by fur: and from beneath these *basques* appear, at the left side some bows and a floating fringed end of *moiré* ribbon, and at the right side, a group of four bows of similar ribbon. The sleeves are rather wide at wrists and are each finished by two bands of fur. Black velvet Chapeau, edged by lavender silk and trimmed by an ostrich feather of the same color.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of sky-blue Poplin. The front of skirt is arranged in pleats. The *Pardessus* is of bright blue velvet, the skirt and *corsage* are cut in one, the latter being covered by a round Pelerine. The fronts of skirt and of *corsage* are closed by a row of mother-of-pearl buttons, the sides of skirt are slightly hollowed out and are caught up and fastened near the waist by groups of bows and ends of white ribbon; this portion of the skirt is continued nearly to the back, forming round *basques* with small pointed *revers* of white silk, each fastened by a pearl button: these *revers* enclose a small puff forming a portion of the back of skirt, which consists of a square-shaped piece. The front of Pelerine crosses over the chest, and is terminated by two short square ends. There is a hood lined with white silk, and finished by bows and two long ends of blue ribbon. All the edges of the garment are finished by a broad binding of white silk. The sleeves of the dress, which appear, have *mousquetaire* cuffs of blue velvet, bound by white silk, and each trimmed by two pearl buttons. Blue velvet hat, trimmed by a white ostrich feather.

This Costume is from the MAISON OLD ENGLAND, Boulevard des Capucines. The *Pardessus* may be cut from our second full-sized pattern.

PROMENADE COSTUME.

Fig. 2.—Dress of rich black silk: the bottom of skirt is trimmed by a broad flounce, headed by a pleating having near the centre a chain of puffs. The *Pardessus* is of thick soft grey cloth. Its form resembles that of a long *Paletot sac*. It closes at the left side, and is edged by a band of grey and white astracan accompanied by a

band of *mauve* silk of a very pale shade. At the sides are large square pockets similarly trimmed, and each having tassels of the *mauve* silk, and two trefoils of cord of the same material placed at the upper corners. At the left side, just above the chest is a similar trefoil, with two tassels and two loops of cord which are carried towards the side, and are attached beneath the arm, to a trefoil, the position of which is reversed. The sleeves have deep cuffs edged by the fur and silk and also trimmed by rows of the cord arranged to cross each other. Black velvet Hat, with a buckle, a rose and a long white ostrich feather.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes* of green silk and velvet. The front and back of lower skirt are trimmed in two distinct styles: the front, by four *bouillons* put on in a rounded form and separated by bands of dark green velvet ribbon. Beneath the lower *bouillon* are placed, at the left side, three narrow frills and a small puff of the silk. The back of skirt is trimmed at the bottom by a narrow flounce, partially covered by a much broader one arranged in groups of hollow pleats, and put on with a rather broad band of dark green velvet ribbon and an upright frill with turned down pleats. At the sides of the third *bouillon* are bows and ends of silk and velvet. The second skirt is composed of two separate portions: the front is of green velvet, and forms a square *tablier* bound by green silk, the sides are fastened to those of the back of skirt, by means of three buttons of fancy steel, the upper portion being raised (at each side) and attached by a similar button, to a rounded tab of green velvet bound by silk. The back of this skirt is of the silk, and is trimmed by three frills of black lace, two of which are headed by bands of green velvet ribbon, edged by silk, the upper one being simply headed by a *rouleau* of the silk. The *corsage* is replaced by a *gilet* of green silk closed by buttons and forming a deep point. The sides and back are covered by a tight-fitting *veston* of green velvet, without sleeves, and having deep *basques*, forming at the back hollow pleats, and at the sides, rounded tabs fastened by steel buttons to the back. The edges are all bound by green silk, and trimmed by black lace. The sleeves belong to the *gilet* and are of green silk, and they have deep *mousquetaire* cuffs of velvet finished by lace and steel buttons.

This Costume is from the COMPAGNIE LYONNAISE.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. The lower-skirt is of sky-blue silk, and is trimmed by a broad flounce of white lace, headed by a *bouillon* of white *tulle* having at each side a *rouleau* of blue silk and a frill of white lace.

Starting from the top of flounce, several bands of similar trimming are carried up to the waist, thus partially covering the front of skirt. The upper-skirt is of rich apricot-colored silk. The front is short and round, and the portion forming the sides and back, is much deeper and square-shaped; the edges are trimmed by a flounce of white lace headed at back by a *biais* band of sky-blue silk, and in front, by a drapery of similar silk slightly raised *en eventail* at the right side where it forms bows and is fastened by a large *bouquet* of roses; from this point it is carried round the back of skirt, forming a *bouffant*, and terminating in a puff and long end which falls over the lower skirt. From underneath the lace at right side, appears a long floating end of similar silk. The *corsage* is trimmed by a *berthé* of white lace, and starting from a rose and *papillon* bow on the right shoulder, a drapery of sky-blue silk crosses the front, and is attached by a mother-of-pearl buckle to the left side of waist, from whence it falls over the skirt in the form of a floating fringed end. From the bow on the right shoulder starts also a floating end of sky-blue ribbon which falls over the *bouffant*.

This elegant Ball dress is designed by M^{ME}. BREANT CASTEL, 19, rue du 10 Decembre.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes*. The lower-skirt is of ruby velvet: it forms a long train, and is entirely without trimming. The upper-skirt is of white muslin. The back portion is much deeper than the front, each side being caught up and fastened by two groups of bows of ruby velvet, the lower groups having single ends finished by fringe. In the centre of each group at the left side of skirt, is a *bouquet* of *marguerites*. For the centre of each group at the opposite side is a single *marguerite*, and these are united by a trail of leaves. The skirt is edged by a white lace flounce, headed by a band of ruby velvet ribbon and a narrow upright frill of lace. To the front portion is added a second flounce which partially conceals the other. Near the waist, the front of skirt is crossed by a third flounce, the ends of which are attached to the upper groups of bows already described. The *corsage* is of ruby velvet: the front is open, the space being filled in by puffs of white *tarlatan* crossed by five bands of velvet. The upper portion is trimmed by a white lace *berthé*, with an upright edging of lace and a band of ruby velvet ribbon, and on the chest is a group of bows with a single *marguerite* in the centre.

This Costume is from the MAISON GAGELIN, rue de Richelieu.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes* of sea-green silk. The lower skirt is entirely covered by flounces falling over each other and crossed at equal distances by bands of white ribbon brocaded with roses, and these bands are carried up to the waist. The upper skirt is by a white lace flounce headed by a *ruche* of the brocaded ribbon, it is caught up at the sides and is *bouffante* at

back. The *Sortie du bal* is of white cashmere: it is of the Dolman shape, is rather deeper in front than at back, and the loose side-pieces are square-shaped. The garment is cut up in centre of back, and is edged by swan's down, above which is an *arabesque* trimming of thick corded silk, and this is carried with the fur along the edges of the back opening. Starting from the back of neck, an *arabesque* is carried partially down the back, and in front of neck are two smaller ones, united by a loop of cord which closes the garment, from each of these front *arabesques*, starts a white silk tassel.

This Ball Costume is from the MAISON DIEU-LAFIT, Boulevard de la Madeleine. This *Sortie du Bal* may, with slight alterations to the bottom of sleeves, be cut from our full-sized pattern for November 1872.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes*. The under-skirt is of sage green silk, and is entirely covered by a skirt of white tarlatan having at the bottom a broad flounce edged by a pleated frill of rose-colored silk, surmounted by a puff of tarlatan having above it a pleated *ruche* of similar silk. From this trimming to the waist, the skirt is entirely composed of perpendicular *bouillons*. The sides and back are partially covered by a large piece of sage-green silk, the back is round, and the sides are double and are pleated *en eventail*, and finished by large *bouquets* of roses. This piece of silk is edged by a flounce of white lace which is turned over at the sides, and, sewn to some white tarlatan, forms a sort of deep *postillon* at back. The lace flounce already named, is headed at back by a pleated *ruche* of rose colored silk. The *corsage* is of sage-green silk: it is trimmed by a *berthé* of white lace headed by a narrow upright pleated frill of rose-colored ribbon and an edging of lace. On the chest is a *bouquet* of roses. The sleeves are composed of single puffs of rose-colored silk. *Ceinture* of rose-colored ribbon.

BALL TOILETTE.

Fig. 2.—*Dress à deux jupes*. The under-skirt is of white silk, and is entirely covered by flounces of sky-blue and of white silk placed alternately, and falling over each other. The upper skirt is of white silk. It consists of two separate portions: the front forms a *tablier* covered by white lace flounces finished at the sides by bows and fringed ends of sky-blue ribbon. The other portion of skirt is *bouffante*, its side edges being caught up and attached to those of the *tablier*. It is edged by a flounce of white lace headed by a *biais* band of sky-blue silk. At the back of waist is a group of bows of sky-blue ribbon, with short ends finished by fringe. The front of *corsage* is of white silk, it forms a point and is closed by buttons, and trimmed by bows of sky-blue ribbon placed on the chest and at the waist. The portion forming the sides and back, is of sky-

blue silk, and has *basques* square at sides and cut open in the centre of back partially showing the bows before named. This part of *corsage* is edged by a double frill of white lace having in the centre a *rouleau* of sky-blue silk. The sleeves consist of frills of white lace with bows of sky-blue ribbon.

This elegant Ball dress is from the MAISON GAGELIN.

BALL COSTUME.

Fig. 3.—*Dress à deux jupes* of *jonquille* silk. The front of lower skirt is trimmed at bottom by a very broad pleated flounce. The sides and back are covered by narrow flounces falling over each other. The upper skirt is open in front, and round at the sides, where it is caught up and fastened by *bouquets* of small white flowers, surrounded with black lace. This skirt is edged by a flounce of black lace, put on with a heading and a *biais* band of *jonquille* silk. The fronts of both skirts are partially covered by a black lace *tablier*, crossed at equal distances by five garlands of white flowers and foliage, and these garlands diminish in width as they approach the waist. The side edges of this *tablier* are slightly fastened to the skirts. The *corsage* is of *jonquille* silk. The front forms a sort of *plastron* crossed by garlands of the white flowers enclosed by black lace, which is carried over the shoulders and across the back. *Ceinture* of *jonquille* ribbon forming bows and ends at back.

This Costume is also from the MAISON GAGELIN, Rue de Richelieu.

PLATE THE FIFTH,

No. 1 is a CHAPEAU ANNAMITE of black velvet. The brim is turned up and covered by sky-blue silk. The inside is trimmed by a plain band of black velvet. The crown is surrounded near its base by a double *biais* band of similar velvet, and at the left side is placed, on the brim, a group of four bows of black velvet, enclosing bows of sky-blue silk, and accompanied by two short ends of velvet, the whole attached by a steel buckle. Starting from this group, a long blue ostrich feather is carried to the back: from the same point starts also a tuft of similar feathers, with an *atigrette* of the same color. M^{ME}. BAYARD, Place de la bourse.

No 2 is a BONNET of pink terry velvet, the crown is flat, and the brim is turned up in front, and is covered by black velvet and bound with pink terry. The inside is trimmed by a draped band of pink terry, forming a knot in front, and having at its left extremity a rose with leaves and buds. The crown is surrounded by black velvet and at the left side are three large bows, starting from which, a long pink ostrich feather crosses the crown, and is carried round the right side, terminating at the back. This Bonnet is by M^{ME}. BAYARD, Place de la bourse.

No. 3 is a CHAPEAU of black velvet, having a flat crown. The back of brim is turned up and covered by sky-blue velvet. Inside the brim is a black ostrich feather trimming, the crown is surrounded by a drapery of sky-blue velvet, accompanied by a trimming of the ostrich feather, and at the left side are three *marguerites* of different colors; starting from this *bouquet*, a long blue feather is raised above the crown, which it crosses, terminating at the back. At the right side near the back, is a group of five or six bows of the blue velvet. MAISON DUCHAILLU, Boulevard des Italiens.

No. 4 is a CHAPEAU of black velvet. The back of brim is turned up, and the crown is surrounded by a band of black velvet ribbon, edged by white ostrich feather trimming. At the left side, from the turned up portion of brim, starts a white ostrich feather shaded with brown, and on the top of crown is a similar but smaller feather accompanied by three bows of black velvet. At the back is a *bouquet* of roses with buds and foliage. This *Chapeau* is by MADAME ANDREE.

No. 5 is a CHAPEAU *Marin*, of very pale green Felt. The brim is turned up and covered by violet velvet, and the inside is trimmed by a twisted band of similar velvet, with five *agraffes* of fancy steel. In front of the crown is a drapery of violet velvet, drawn down at each side. On the crown is placed a pale green ostrich feather, which falls at the left side, and is accompanied by a tuft, and an *aigrette* of the same color, and by a violet feather falling at the back. This elegant *Chapeau* is by M^{ME}. MARIA BOIREAU, *Boulevard Montmartre*.

No. 6 is a HEAD-DRESS formed of an upright pleated frill of white muslin attached to a band of sky-blue ribbon. In front is a large group or coronet of rose-buds of various colors, with foliage. Behind the frill of muslin appears a white lace lappet, which terminates at the back, accompanied by three bows and a loop and floating end of sky-blue ribbon, lined with pink. MAISON FOUCHÉ, *Rue de la Paix*.

No. 7 is a SAILOR'S COLLAR of double white jaconet, it is deep and square-shaped at back, and is edged by a frill of white *guipure* lace. It is by M^{ME}. HADAN-COURT.

No. 8 is a GILET of black velvet, cut up at sides and having *basques*. It is open *en cœur*, and is finished by an upright pleated frill of white muslin edged by lace. The back and left side are partially covered by a drapery of rose colored silk, fastened on the shoulder by a knot of ribbon with a long floating end which falls at the back. This drapery is attached to the left side of waist, by a small *bouquet* of white roses below which, it forms a short floating end. At the left side is a *bias* band of the rose-colored silk, starting from bows of ribbon on the left shoulder, and having near its centre a small group of white roses. This elegant Gilet is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

No. 9 is a BONNET of Neptune-green silk, having a soft crown and a very deep curtain. The brim is turned up in front and is covered by a *bouillon* of the silk, and inside is an ostrich feather trimming of neptune-green, partially covering a band of pink silk. The curtain is edged by the feather trimming, and the base of crown is crossed by a band of the green silk bound by pink silk. At the left side is a group of bows and ends of pink ribbon fastened by a mother-of-pearl buckle and appearing at the right side. Under the curtain, are two bows and a single end of pink ribbon. This Bonnet is from the MAISON BONDY, *Rue Laffitte*.

No. 10 is a black velvet HAT having a high crown, the top forming a puff of black silk. The brim is turned up at the sides, and covered with black velvet. The base of crown is surrounded by a black ostrich feather trimming, above which is a draped band of grey silk, placed close to it, and terminating in an open loop towards the right side of back. At the left side of front are three *marguerites* of different colors, and a grey ostrich feather which crosses the right side and falls at the back. At the side of the flowers just named are two large bows of black velvet, fastened by an oval-shaped buckle of fancy steel. The Hat is by M^{ME}. EETHER, *Rue de Richelieu*.

No. 11 is a CHAPEAU of blue silk, having a rather low crown. The sides of brim are turned up and edged by blue velvet ribbon. The inside is trimmed in front by a drapery of blue silk, and at the back by a band of velvet of the same color. The crown is surrounded by a draped band of blue silk having at the

left side (near the front), a square-shaped steel buckle. From this point starts a blue ostrich feather which falls at the back. At the left side are also two large bows of blue silk, and on the turned up portion of brim at the same side, is a *bouquet* of roses with buds and foliage. This elegant *Chapeau* is by M^{ME}. ANDREE, *Boulevard des Capucines*.

No. 12 is a TOQUE, having a soft crown of grey silk and a broad pleated frill of black velvet put on with a heading, and lined by grey silk which is turned over the edges of outer side. In front, but inclining towards the left side, is a group of four large bows of black velvet, above which are two grey ostrich feathers; one crosses the crown and falls at the back, and from the other, which is short and curly, starts an *aigrette*. It is by M^{ME}. KERNERS MARCHAL, *Rue Laffitte*.

AMERTON GRANGE.

"Tired, darling?" I asked anxiously, as Lillian sat down wearily on the sofa after dinner.

"A little," she replied with a bright smile, called up to cheer me, but belied by the paleness of her face.

We had been married three months, and should have been perfectly happy but for Lillian's delicate health. I had taken her from a breezy hill-side village in Yorkshire, and the change to apartments in a dingy London street was telling a sad story in my darling's faded cheek, and listless step.

Perhaps we married in haste; I thought so sometimes; but Lillian was friendless and I was lonely, so we thought it best to face the world together. Still, looking at my wife's altered face, and knowing how impossible was the cottage in the country recommended by her physician, I sometimes half wished that I had let her follow out her own wishes, and take a situation as governess till my own circumstances were improved.

My thoughts must have shown themselves on my face this evening, for Lillian left the sofa, and knelt in her old, fond attitude at my knee.

"George," she said, "don't be sorry about me, I am not ill indeed, the change from Hill-top has not agreed with me, but I shall soon get used to it."

"I must do something Lillian," I answered, "I cannot bear to see you growing paler and thinner every day. If nothing better can be arranged, you must go into the country alone, dear, for a month or two."

"Oh! no," she cried, clinging to me, "don't send me away."

"But I must, dear," I answered firmly, but feeling a bitter pang at my heart the while; "and Lillian will be a good, brave girl, and go

if I wish her, to get well and strong for my sake."

She did not answer, but laid her pretty head on my breast, its long, brown curls falling across my knee.

Silence fell between us, and in that silence I felt for the first time some of the bitterness of parting with what had grown dearer than life. I think my wife was nerving herself to accept the inevitable, for in her own heart she knew this London life was not good for her.

The dusky shadows crept into the room, and softened the shabby furniture which looked so hard and grim by day. The twilight is like Lilian, I thought, thus has she softened the harsh outlines of my life; and ever as I looked at her, now and then stroking her glossy hair, it seemed an easier thing for us both to die then and there, than to part even for the short time which might be necessary.

I loved her so, she loved me so, we had only each other in all the world; love had rounded our lives into a holy circle, in which we moved without a thought for anything beyond.

My wife! my sweet seventeen-years child! how often have I wondered since that night if I did right or wrong when I stifled my strong desire to keep you with me. I have asked myself the question over and over, but through all the years of my long, lonely life, I have never found an answer to my question.

* * * * *

The next day I confided my difficulties to Mr. Gage, senior partner in the firm which employed me as clerk. He had known me from my boyhood, and it was through his interest that I obtained the increase of salary which had enabled me to marry. He had never seen my wife, but often enquired after her health, knowing her to be delicate, and one of these enquiries seeming kinder than usual on the morning after our decision, determined me to ask his advice.

"You have no friends in the country, I know," he said, after hearing my story, "but has Mrs. Chester none?"

"No," I replied, "she is entirely friendless, the old clergyman and his wife who adopted her as a child, died six months before our marriage."

"Ah, I remember," he answered, "she was an orphan. Did not her mother die in an hospital?"

"Yes, and a clergyman visiting the wards that day took Lilian home to his wife, and she remained with them until they both died."

"I remember it all now," said Mr. Gage, "it

was a romantic little story, but had slipped from my memory among so many other things. And your wife is ill?"

"Not ill," I answered hastily, "but her doctor—"

"Recommends country air, ah! I see. Well Chester, I have a plan which you may find agreeable. You remember my brother, Mr. Charles Gage, the banker, who has been abroad so many years?"

"Oh! yes."

"Well, his nice little place in—shire has been unoccupied during his absence, except by an old man and his wife who look after it. It is entirely at my disposal for the next six months;—suppose you take your wife there, and you could go from Saturday to Monday each week to see her. It is but twenty miles from London."

The suddenness of the proposal took away my breath for an instant, and I stammered,

"You are very good, sir, but Mr. Charles may return hastily. If you knew where he was, I could—"

A dark shadow crept over the senior partner's face as he interrupted me, by saying gravely,

"Chester, I wish I did know; he is my only brother, and younger than I am. I fear he has wrecked his life."

"Oh! sir."

"I fear so," he answered vehemently. "I am an old man, I cannot bear trouble as I used." His voice faltered and stopped.—

"Take Mrs. Chester to Amerton Grange, as soon as you like," he resumed shortly. "I will write to Mrs. Hartley to expect you, say next Saturday, and some time I will run down with you, and make acquaintance with your wife."

A little more conversation followed, mere details of arrangement, and I went home that evening in high spirits to tell Lilian the good news.

* * * * *

"George," said my wife, "I am sure I have seen the Grange before."

We were standing in front of the house, under the spreading branches of a beech, and on each side of us stretched the lawn, green in its summer dress, spangled with daisies.

"Nonsense, darling," was my matter-of-fact reply, "how could you have seen this place before, who were never away a day from Hill-top parsonage till you left it to belong to me?"

I never cared to encourage Lilian's childish

memories, for I knew they were sorrowful ones, and many a bitter trial had she shared with her poor mother before that last sad scene in the hospital.

My wife's adopted parents had truthfully told me all they knew of her early history when I asked for her hand; and I made it part of my duty to induce my darling to forget the sorrows of her strange and lonely childhood.

This sudden exclamation concerning Amerton Grange, I simply attributed to a freak of fancy; she had seen a similar place in a picture perhaps, and so I told her. She never argued with me, my gentle one! and soon we were walking round the lawn, and into the garden, which was kept in good order, though its master had been so long away. Hand in hand we strolled about, that summer Sunday morning, with the distant church bells tinkling to us across the meadows; now sitting under the beech, then rising to admire the great wisteria in full bloom on the house-front, feeling altogether merry and happy like two children.

Ah! that wisteria! Can I ever forget the joyous exclamation with which Lillian saw it, greeting it like an old friend, for a similar tree had beautified Hill-top parsonage;— or how gaily she insisted on my gathering large clusters to adorn the breakfast room, in which we had established ourselves, not daring to appropriate the grander dining or drawing-rooms, though the whole house was in beautiful order, and entirely at our disposal.

Whenever I see a wisteria in bloom, across the misty sea of years comes the memory of our first Sunday morning at Amerton Grange.

We had many happy Sundays after that, but my wife, though she grew more cheerful, did not gain much strength. The summer weather made her languid, and all my old fears silently revived.

Lillian had been two months at Amerton Grange, when one Saturday Mr. Gage announced his intention to accompany me the following week, to pay a visit to my wife, as he kindly expressed it.

Lillian had always met me at the station, which was but a few yards from the Grange gates, but on this occasion she remained at home to receive us.

How lovely she looked in the twilight, my childish wife, wearing her white dress with such simple prettiness, the red rose on her bosom being a better ornament than any jewel.

I saw Mr. Gage start with surprise as she rose to meet us.

"He is astonished at her beauty," thought I, vain of my treasure.

We dined pleasantly together, and when Lillian went to the drawing room, which she used for this occasion only, Mr. Gage drew his chair close to mine, and said,

"Chester, your wife startled me."

"How?"

"By her likeness to a lady I once knew, my brother's wife."

"I did not know Mr. Charles had been married," I replied.

"No, very few did know. I will tell you about it, but first let me have your wife's story again."

I told him all I knew of Lillian's early life, including her own memories, not omitting her idea that she had seen Amerton Grange before.

Mr. Gage started on hearing this, but did not interrupt me. When I had concluded he said,

"Thank you Chester, your narrative has cleared the way for mine. Eighteen years ago, my brother Charles married. The lady was an utter stranger to me until he introduced her as his wife. Even after their marriage I saw but little of her, for they seemed so completely happy in themselves, that an old bachelor was in the way, and my visits to Amerton Grange were far between. They had a little daughter, and all went well till the child was about three years old. One day, I received a letter from my brother. Its contents startled me. His wife had left him, taking the child with her. She had deceived him, he wrote bitterly, and had fled when he reproached her. He would shut up the Grange, and go abroad, but he asked me to take care of the place for him, to have it kept in perfect repair and order, use it as my country house, and invite any visitors I chose to stay in it. He left England so hastily that I did not see him, and for three years I never heard from him, or of him.

At the end of that time he came to my house in town eager and excited, to beg my aid in finding his wife and child. I could draw no explanation from him, all he said was,

"I have wronged only her, and to her only will I tell the story I have just heard."

"From that day for years we sought the lost ones, but without success, and then Charles again left England, with a vague hope that they might have found shelter in some obscure place abroad. It is now four years since I heard of him. In three months his lease of Amerton Grange will expire, and if he makes no sign before then, I shall mourn for my brother. And yet, "he added quickly, "at any

moment, even while I speak, he may return to his home, and now I think if he came, his weary search would be over, for I believe your wife is my long lost niece."

"Mr. Gage!"

"The likeness is so striking, and her early history seems to be so suggestive—"

The sentence was never finished, which was then interrupted by a loud scream.

I rushed to the drawing room, followed by Mr. Gage. My wife was lying on the floor, her white dress stained by a crimson stream which issued from her mouth. Kneeling by her, bending over her, calling her by every fond name to look up,—his child, his darling, his long lost treasure,—was the younger Mr. Gage.

A mist comes over all this part of my life. I have a confused memory of the hurry and bustle; then of noiseless footsteps, and gentle arms which helped me to bear my darling to her room, the room she never left again till she had gone from the world for ever.

But clearly from out the mist stands one scene.

A golden sunset streaming over the bed, lighting up Lilian's curls, and brightening her pale face. Her head was on my breast, my arm held her, and her one hand lay in the trembling grasp of her heart-broken father. I still hear the words which fall from his lips,

"I wronged her, but only to herself can I tell how."

"She forgave you," murmured Lilian gently.

A solemn silence, in which my darling nestled closer to me. At last she opened her eyes, they looked full of heavenly beauty.

"George, you must spare me now for a little while." She smiled at me, a smile whose memory will live with me till I see it again.

* * * * *

Only three weeks after Lilian went, we laid her father to rest beside her. The secret of the wrong he had done his wife died with him. We that were left cared not to know it, Doubtless there is union above, where long parted husband, wife, and child have met at last.

Riches came to me when I ceased to value them, and my name is written in the room of Mr. Gage, once our senior partner, whose place has not known him for many a year. I have never removed from those apartments in the dingy street, on whose threshold my wife stood one Saturday evening to take a parting look, saying she should remember it all till she came back.

I sit alone, evening after evening, half-fancifully her face lying on my breast, her curls sweeping my knee. Some sound from without mars my reverie, and I often wake from it crying out, "How long? how long?"

Do YOUR PART.—If you cannot be a great river, bearing great vessels of blessing to the world, you can be a little spring by the dusty wayside of life, singing merrily all day and night, and giving a cup of cold water to every weary, thirsty one who passes by.

Write your name with kindness, love, and mercy on the hearts of the people you come in contact with year by year, and you will never be forgotten.

The Theatres.

During the month "*Antony and Cleopatra*" at DRURY LANE, has given place to the grand Christmas Pantomime, which is entitled "*Jack in the Box*" or "*Harlequin Little Tom Tucker*." The Promenade Concerts which have been so great an attraction at COVENT GARDEN concluded with Mr. Riviere's benefit on the 6th of December. Miss Braddon's new drama "*Griselda*" has been produced most successfully at the PRINCESS's, with Mr. and Mrs. Rousby in the principal characters. The drama which is an adaptation of one of Boccaccio's clever, piquante stories is as well worthy of the attention of the student as of the play-goer. During Mrs. Rousby's indisposition, her place was well supplied by Miss Marie Henderson. A new comedy by Mr. J. Mortimer is meeting with deserved success at the OLYMPIC. It is called the "*School for Intrigue*," and is enlivened by appropriate music, selected from Mozart's opera "*Le Nozze di Figaro*." "*Ackworth's Wife*" continues attractive at the GLOBE. It has been supplemented by Mr. Tom Taylor's comedy "*Still Waters run deep*." "*Milky White*" has been successfully revived at the OPERA COMIQUE, and "*Richelieu*" is still very well received at the LYCEUM.

CHRISTMAS GAITY.—The gaiety that reigns supreme at this jocund period of the year, when friends and lovers assemble at the social board, or join in the mazes of the dance, renders a strict attention to the toilet more desirable than at other periods. It is then at this gay time that the virtues and singularly happy properties of ROWLANDS' KALYDOR, ROWLANDS' MACASSAR OIL, and ROWLANDS' ODONTO shine pre-eminently in their effects, and the clear and transparent complexion, the rich, luxuriant tress, and the pearly set of teeth form happy trophies of their inestimable powers. As appropriate presents, therefore to the ladies, they claim peculiar attention, and may be had of any Chemist or perfumer, but great care must be taken to ask for Rowlands' articles, they being the only genuine and in those names.

THE GENTLEMAN'S MAGAZINE OF FASHION, EDITED BY LOUIS DEVERE, contains:—Three Colored Plates of the latest London and Paris Fashions, from original designs, and two Plates of diagrams for cutting every kind of garment, with two FULL-SIZED PATTERNS. These are the only Gentleman's Fashions published that can be relied on, as giving an accurate view of the styles that are actually worn. In the course of each season the work will be found to contain Colored Engravings, and Patterns or Diagrams of every kind of garment in vogue. PRICE ONE SHILLING. London;—Simpkin Marshall and Co. Stationers' Hall Court.





Le Monde Élegant

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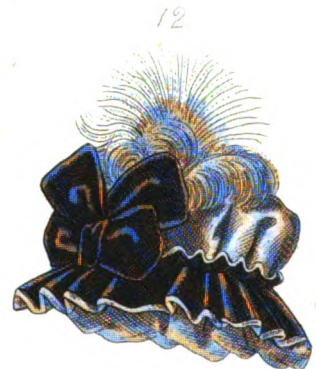
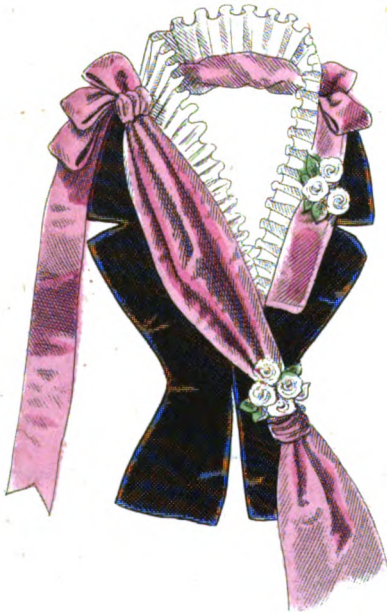
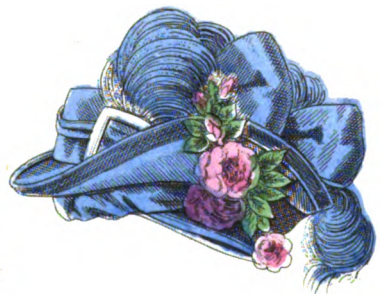
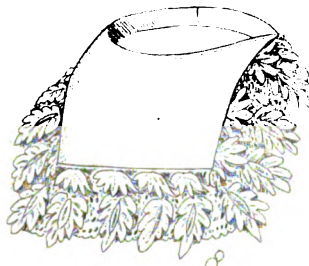
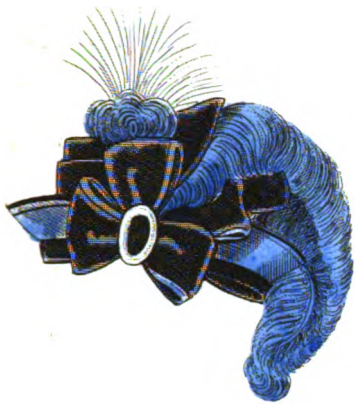
Plate 3

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 244.

FEBRUARY, 1874.

VOL. 22.

Observations

ON LONDON AND PARISIAN FASHIONS.

In our February Number we generally devote the greater part of our observations to evening Costume.

The approaching London Season promises to be a very brilliant one. The marriage of the Duke of Edinburgh with the Grand Duchesse Marie of Russia, will no doubt be the occasion of many evening parties, *fêtes*, and reunions of all kinds. Taking all these things into consideration, the season may prove to be the most brilliant one that we have seen for many years.

Our *Artistes des Modes* have in preparation many elegant Costumes, suited for all the occasions we have named. This month we give two plates of charming Costumes for Evening Dress. Brilliant contrasts still continue very fashionable, and fig. 2 plate 4 is an elegant example of this style. The *Princesse* style of *Corsage* and upper skirt cut in one, a full-sized pattern of which was given in our December Number, will be exceedingly fashionable. We give several of them in our third plate, except that the top of *Corsage* is cut *en berth*, instead of in the square *Watteau* style, like the full-sized pattern we have named: both are equally fashionable, and that style may be selected which is best suited to the figure of the wearer.

The upper skirts continue to be considerably *bouffantes* at the back; some are caught up at the sides by bunches of ribbon or flowers.

The under skirts are made in various styles, so numerous indeed that it is difficult to indicate the most prevailing. We have given a few of the newest and most elegant.

Trains are worn *à discretion*.

Flowers are a little more used than last season.

Plates 1 and 2 give the newest styles for Home and Visiting Costume.

Plain skirts are gaining great favor with some ladies of rank and Fashion. The mate-

rials are generally very rich, and the colors entirely new, or of great beauty.

The *Casaque à Gilet* still continues in great favor. It has been fashionable in Paris for a considerable time past, and this season it has been very much patronised in England by some ladies of the greatest taste and fashion. The *Gilet* is generally in contrast with the *Casaque*, like fig. 2 plate 2.

Velvet is still being very much worn, in combination with silk and other materials.

In our March Number, we shall commence our series of Costumes for the Spring. Some that we have seen in preparation, are very elegant and in the most perfect taste.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

As we have now arrived at the close of the Winter season, and have already given patterns of all the various fashionable styles, we take the opportunity of presenting our subscribers with three standard patterns of *Corsages* or High Dress Bodies with *basques*, for a small size, for a medium size, and for a large size. These patterns are well tested in actual practice, and may be relied on for accuracy of fit and correct style. They should be carefully preserved, and it would even be worth while to cut them out in thicker paper so as to be more durable, because they will serve as bases by which to cut all styles of high bodies with *basques*, or they will do for bodies without *basques*, by cutting across at the waist level. They will also serve for cutting those jackets without sleeves or with sleeves of different colors, which have been worn during the past season.

Our first pattern (cut on white paper) consists of back, sidepiece and front, and is intended for a SMALL size, Chest measure 32 inches, Waist measure 22 inches, Length of back to the natural Waist 13½.

Our second pattern (cut out in blue paper) consists of back, side-piece and front, and is for a MEDIUM size, Chest measure, 34½ inches; Waist measure 23½ inches: Length of back from the neck to the natural Waist, 14½ inches.

Our third pattern (which is cut in white paper but has the back, sidepiece and front, each marked by a round hole) is for a LARGE size. Chest measure 37 inches, Waist measure 25, Length of Back to natural waist 15½ inches.

On the fronts of each of these patterns, we have

marked by pricked lines, the pleats or fishes which are to be taken out to define the figure, of course these fishes can be made larger or smaller if required, when trying on. Some ladies may also require the front edge a little hollowed out at the waist. N. B. When cutting out, it is a good plan to leave a turning-in all along the seam under the arm, also at the shoulder seam and at the front edge: turnings in at these places will be found very useful in case of any alterations being necessary when trying on the dress body.

On our 8th page we have given a Lesson on Cutting out, showing how any of the body patterns given in this Magazine may with the greatest ease, be altered so as to fit any smaller or larger size that may be required.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes* of mauve silk. The under skirt is trimmed by a very broad flounce surmounted by two narrower ones. The upper skirt is edged by a band of mauve velvet ribbon; it is caught up at the sides, forming a *bouffant* at back. The Paletot is of black cloth. It is edged by a black ostrich feather trimming, above which are several rows of narrow braid. The fronts are also trimmed *en brandebourg* by the gimp arranged to form loops, each finished by a pendant and enclosing a smaller loop starting from a button. The sleeves form a sort of hollow tube edged by rows of gimp. The fronts are trimmed by the *brandebourgs* and pendants, and in the centre of each, is an opening for the arm, finished by feather trimming. Chapeau of black and mauve velvet, with *marguerites* and a mauve feather.

This Costume is from the MAISON DIEULAFAIT, Boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress of brown silk. The skirt is perfectly plain, and has a train of considerable length, and the bottom is edged by a double *biais* band of sky-blue silk. At the right side is a pointed pocket, edged by a similar but rather narrower band of silk, and having the opening covered by a piece of silk similarly shaped and arranged. This pocket is suspended to the waist by two bands of the blue silk. The *corsage* has *basques* open in front and edged by a *biais* band of sky-blue silk: it is open *en cœur*, and is finished by a turned down pointed collar of the blue silk, the front being trimmed by three papillon bows of the same silk. The sleeves are of an entirely novel shape: they have double *mousquetaire* cuffs, the under ones are of brown silk, edged by sky-blue silk, and are partially covered by the outer cuffs of blue silk. The backs of sleeves are cut open from the wrists to the tops, and the openings are filled in by puffings of sky-blue silk, interlaced by narrow *biais* bands of brown silk. The edges of these openings are bound by blue silk.

This elegant dress is by M^{ME}. BERENGÈRE

CAVALLY, Boulevard des Capucines. The *Corsage* may be cut from our full-sized pattern.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—This Costume consists of a skirt of dark green silk, and a Tunique of grey *Vigogne*. The front and back of the skirt are trimmed in two distinct styles: the front is finished by a very deep pleated flounce, put on with a heading and a narrow *biais* band. The back of skirt is trimmed by a flounce of moderate width surmounted by four narrower ones falling over each other; the upper one is headed by an up-right frill. The *Corsage* and skirt of Tunique are cut in one; the bottom of skirt is bound by green velvet; the fronts of *Corsage* are cut to slope off towards the sides, and are each finished by seven tabs of dark green velvet ribbon, terminated by large mother-of-pearl buttons. These tabs extend considerably below the waist, the lower ones serving to raise the sides of the skirt. The top of *corsage* is trimmed by a turned-down pointed collar of green velvet, closing at a little distance from the neck. At the back of waist is placed a rounded *postillon* starting from two mother-of-pearl buttons, and having at the sides, *revers* of green velvet fastened by similar buttons. The bottom of the *postillon* is finished by three tabs like those already described. The sleeves are terminated at wrists by *biais* bands of green velvet, which are carried slightly up the fronts, and are each finished by three tabs and buttons. The front portion of *corsage* is replaced by a *gilet* of green velvet, having deep round *basques* extending slightly below the lower tabs. The *gilet* is closed by a row of mother-of-pearl buttons slightly smaller than those before named. Chapeau of dark green velvet, trimmed by black lace, an ostrich feather, and a *rose du thé*.

This Costume is from the MAISON ADOLPHE, Boulevard des Italiens.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Under-skirt and Tunique of sky-blue *Poplin de laines*. The front of under-skirt is arranged in large pleats, alternated with pleats of black velvet. The skirt of Tunique is bound by black velvet, the front is open and rounded off, and the sides are caught up near the waist by pockets, each marked out by three perpendicular bands of black velvet ribbon. The *Corsage* is closed by small black velvet buttons, and it has a sailor's collar striped by four bands of black velvet ribbon. The sleeves are finished by cuffs, each having two perpendicular bands of black velvet, those at the back being the narrowest. Hat of black and sky-blue velvet, with an ostrich feather.

MAISON OLD ENGLAND, Boulevard des Capucines.

PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—This dress consists of an under-skirt of rich black silk, and a Tunique of cream-colored *vigogne*. The bottom of the under-skirt is trimmed by a flounce, partially covered

by a second and much narrower one, which is scalloped and finished by a narrow band of black velvet ribbon, and a *biats* band of silk. This flounce starts from a band of similar ribbon, having at each side a *biats* band of silk, and surmounted by an upright trimming of scallops bound by silk, and partially covering a pleated frill of velvet. The Tunique is closed slightly towards the left side by a row of fancy steel buttons; it is caught up at the sides, forming folds in front, and a *bouffant* at the back, and is fastened, at the left side only, by a large steel buckle from which a band of black velvet ribbon is carried to the waist, a bow of similar ribbon falling over the skirt. The front of *corsage* is represented by a *Gilet* of black velvet, having deep *basques*, and closing by fancy steel buttons. The sides and back form a *veston* of the *vigogne*, having *revers* of black velvet, each studded with seven fancy steel buttons, and continuing round the neck. At the sides are *mousquetaire* pockets each finished by three buttons: the back is cut open to the waist, the sides of opening being finished by *revers* each with three buttons. The sleeves have black velvet cuffs similarly finished. *Chapeau* of black velvet, with a garland and *bouquet* of roses, and an ostrich feather.

MAISON ADOLPHE.

PROMENADE COSTUME.

Fig. 3.—Under skirt and Tunique of Neptune green silk. Starting at a certain distance from the bottom, the front of under-skirt is trimmed by a succession of flounces, extending nearly to the waist, and each put on with a narrow upright heading. The back of skirt is trimmed by a flounce which also starts at a distance from the bottom of skirt, and the lower edge of which is vandyked and bound by the same silk. This flounce is headed by a *bouillon*, with a *rouleau* and an upright pleated frill. The Tunique (cut in one with *corsage*) is open in front and has large pointed *revers*. The edges are finished by ostrich feather trimming, and the sides are caught up, forming a large *bouffant* at back. The feather trimming is continued up the front of *corsage* which is open *en cœur* and has round the open portion an upright frill. The sleeves have double cuffs fastened by buttons. The backs of sleeves are cut open into three rounded spaces, which are filled in by puffings of silk. Hat of black silk and white lace, with pink roses and a white ostrich feather.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, of pale grey silk. Near the bottom of under-skirt is a deep piece of silk vandyked *en baldequin* and bound by *jonquille* silk. This is surmounted by four narrow flounces similarly bound. The upper skirt is cut in one with the *corsage*, and consists of two separate pieces. The front is very

short, and is edged by a flounce of white lace, headed by a *rouleau* of *jonquille* silk: it is slightly hollowed out at each side, and is caught up and fastened at the top of the opening (at left side) by a group of bows of *jonquille* ribbon, with two floating ends accompanied by some white lace which also forms lappets. This group is attached by a loop of ribbon to a smaller bow, placed near the back of waist. The back of skirt is double, the under portion falling over the flounces of the under-skirt; it is edged by a white lace flounce with three *rouleaux* of *jonquille* silk. The front of *corsage* and of upper skirt is closed by a row of *jonquille* buttons, and the *corsage* is trimmed *en berthé* by a frill of white lace headed by a piece of silk cut *en baldequin*, and finished like that already described. The lace is raised on each shoulder to surround a *papillon* bow of *jonquille* ribbon: on the chest is a group of similar bows.

This elegant Ball dress is by M^{ME}. BREANT CASTEL, Rue du 10 Decembre.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of white tarlatan. The front of lower skirt is trimmed by narrow horizontal bands of pink ribbon placed very near each other, and enclosed at the sides by broader bands of similar ribbon, finished at their outer edges by white lace. From under the lace appear at each side, tabs of white tarlatan, pointed at their outer sides, and bound by pink ribbon. These tabs partially conceal *bouillons* of white tarlatan finished by bands of pink ribbon with white lace at the outer sides; and the skirt is entirely covered by alternate rows of trimming arranged in this manner. The upper skirt is edged by a flounce of white lace, headed by a band of pink ribbon with a narrow upright frill of lace above it. The back is *bouffante*, the sides being caught up by garlands of roses with buds and foliage, surrounded by white lace, and this trimming is arranged to correspond at each side with three festooned draperies which fall over each other: (the front being open). The *corsage* is of pink silk, and has in front, deep square-shaped *basques* partially concealed by the upper festoons. The *corsage* is trimmed both in front and also at the back, by a frill of white lace, falling over which, are three tabs of tarlatan arranged like those on the lower skirt. These are headed by a *rouleau* of pink silk, having at each side a narrow frill of lace, and studded with roses placed between the tabs just named. The sleeves are formed of puffs of tarlatan edged by *rouleaux* and narrow lace. At the back of waist is a group of loops and bows of pink ribbon, with long floating ends.

MAISON CAVALLY, Boulevard des Capucines.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of sage green silk. The front of lower skirt is nearly covered by a sort of *tablier* or drapery of white muslin edged by broad white lace: the sides are enclosed by those of the upper skirt, which are finished by pointed and by draped *revers*, the

latter extending to the waist; the whole edged by a *ruche* of mauve silk. Starting from below the pointed *revers* just described, the *tablier* is crossed by a garland of mauve *marguerites* attached at the right side to a small bouquet of similar flowers, and at the left side, to a group of bows of mauve ribbon; above these *revers* are bouquets of *marguerites* which serve to raise the sides of both the skirt and the *tablier*, and from the one at right side, a loop of mauve ribbon crosses the *tablier* and is attached to the group of bows at the left side, (already named). The bouquets are united by small branches, to single *marguerites* placed near them, and accompanied by loops of mauve ribbon; starting from these, a band of ribbon crosses the back of skirt under the *bouffant*. The *corsage* is cut in one with the upper skirt, and has in front deep square-shaped *basques* with mauve buttons and buttonholes. The back and front are trimmed *en bertha* by white lace, which is interrupted by the sleeves; these are formed of puffs of the silk; and in front of right shoulder is a small bouquet of *marguerites*.

This Toilette is from MAISON GAGELIN.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of white muslin, worn over a *jupon* of sky-blue silk. The front and back of skirt are arranged in distinct styles: the front is trimmed at the bottom by perpendicular *bouillons* of muslin separated by pleated *ruches* of sky-blue silk, this trimming covers about one third of the depth of skirt; it forms a rounded point, and is headed by a *biais* band of sky-blue silk, having at each side a frill of white lace, the lower one rather the widest. The back of skirt has at bottom a broad pleated flounce of sky-blue silk: from the top of this flounce the skirt is covered by puffs of muslin and narrow pleated flounces, each three in number, arranged alternately and extending nearly to the waist, the upper flounce is finished by an upright heading, the remainder of skirt forming a *bouffant*. At each side (enclosing this trimming) is a chain of puffs of muslin edged in front by narrow lace, and separated by small bouquets of *eglantine*, which also serve slightly to raise the flounces and puffs. The *corsage* is of sky-blue silk: it has a point in front, and is trimmed by white muslin edged by a *biais* band of sky-blue silk with white lace; it is caught up in folds fastened on the chest by a bouquet of *eglantines*, and at front and back of each shoulder, by a single flower. At back of waist is a large group of bows of sky-blue ribbon.

This elegant Ball dress is by M^{ME}. BATAILLON, 5, Rue Thérèse.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The lower-skirt is of black tulle and is arranged in horizontal *bouillons* starting from near the bottom and covering two thirds of its depth. Above

and below this trimming is a scarlet ribbon finished by a frill of white lace. These *bouillons* are slightly festooned and the groups of festoons are separated by puffs of white tarlatan, having at each side a band of scarlet ribbon with a frill of white lace. The upper skirt and *corsage* are cut in one and are of white tarlatan. The skirt is *bouffante*, and is edged by a flounce of white lace headed by a band of scarlet ribbon. It is caught up and fastened at the left side by a group of three large bows of broad scarlet ribbon, with a bouquet of colored roses and two long trails which cover the ribbon, along the caught-up portion of skirt. At the right side, the skirt is caught up by a group of bows with a bouquet only. The *corsage* is trimmed by a double frill of white lace having in the centre a narrow scarlet ribbon, on the shoulders are bouquets of roses encircled by lace continued from the *corsage*. At the back of waist are three bows of the broad ribbon, and under the *bouffant* are two bows and two long floating ends of similar ribbon.

This Ball Costume is designed by M^{ME}. DU RIEZ, 8, rue Halévy.

BALL COSTUME.

Fig. 3.—Dress of *jonquille* colored silk. The front of skirt is crossed by frills of white lace starting from *rouleaux* of silk, and terminated by rosettes of *jonquille* ribbon encircled by the lace. The back of skirt is covered by a large round *pièce bouffante*, edged by a white lace flounce, and overlapped at the sides by deep pointed tabs similarly edged and each finished by a rosette of *jonquille* ribbon. The *Sortie du Bal* is of white silk. It is of the Dolman shape, and is edged by white swan's down. At each side of front are four olivets of white silk, from which start *arabesques* of white silk cord, and the garment is fastened by loops of similar cord attached to the olivets.

PLATE THE FIFTH.

No. 1 is a Chapeau of black velvet, having the brim turned up and covered by pink silk, and bound by the velvet: the back being hollowed out. Inside is a pink ostrich feather trimming. The left side of brim is more deeply turned up at back than the other side, leaving a space which is filled in by the feather trimming and by two black bows lined with pink silk. The crown is surrounded by draped bands of black velvet and of pink silk, and at the right side are three black velvet bows similarly lined, some bows are also placed on the turned up portion of brim at left side near the back. At the back are two black ostrich feathers tipped with pink, and these surmount the crown and fall towards the front. M^{ES} D^{MS} BRIE ET GÉOFRIN.

No. 2 is a Toque of Neptune-green silk, having a soft pleated crown finished by a frill edged by black lace, which falls over the brim, this is of velvet of a darker shade. The inside is trimmed by a *ruche* of white tulle. At the back is a sort of curtain of Neptune green silk partially covered by a curtain of velvet of the dark shade, and on this are placed two roses one of which is yellow. At the left side near the back is a long buckle enclosing velvet continued from the upper curtain, and from this point starts a large bow of green silk, with a dark green ostrich feather inclining to the right side. Strings of Neptune-green ribbon. MADAME ESTHER, Rue de Richelieu.

No. 3 is a CHAPEAU of black velvet, having a flat crown, the brim is turned up in front. The inside is trimmed by a drapery of black silk starting from a narrow jet beading. On the silk are placed at the left side, two small roses of different colors, with leaves. The crown is surrounded by a trimming formed of buckles of bright jet, and at the left side near the back, is the wing of a lapwing, accompanied (at the back) by a group of four bows of black velvet with a *bouquet* of three roses of various colors. From this point start two ostrich feathers, one white, inclining to the front, and the other white tipped with brown, and inclining towards the right side. MAISON DUCHAILLU, Boulevard des Italiens.

No. 4 is a CHAPEAU of black felt having a black velvet brim, the back of which is turned up beyond the height of crown. The inside is trimmed by a drapery of black silk, and the crown is surrounded by a band of similar silk. On the front of crown, is a group of several flat bows of black ribbon falling towards each side, and from this group starts a black wing. At the back is a group of bows of similar ribbon, some of which stand above the crown, while others are pendant, and are accompanied by a trail of rose-buds, terminated by a half-open rose. This elegant Chapeau is by MESDAMES BRIE ET GEOFRIN.

No. 5 is a CHAPEAU of black velvet, having a shallow crown and a broad brim turned up at the sides. The crown is surrounded by folds of black silk, and on the left side of brim are two large fanshaped bows of similar silk starting from a buckle of bright steel, and attached to the inside by a draped band. Starting from this point, a long pink ostrich feather is raised above the summit of crown and falls towards the front. On the right side of brim are four bows of black silk. MADAME ANDREE.

No. 6 is a crown-shaped HEAD-DRESS, composed of pink and white eglantines, *myosotis* and Easter daisies, two trails fall at the back.

No. 7 is a trimming to be worn with a *corsage open en cœur*. It consists of an upright frill of rose-colored silk, terminated by a group of five bows (some fringed) accompanied by white lace. At the left side is a group of four bows similarly arranged.

No. 8 is a SLEEVE to be worn with the trimming on No. 7. It is finished by a deep pleated frill of double muslin; falling over the frill, is a trimming of white lace surmounted by a puff of muslin, through which appears a band of rose-colored ribbon. At the back is a knot of rose-colored ribbon.

No. 9 is a CHAPEAU of bright blue velvet. The front of brim is turned up, and the inside is trimmed by a double band of blue silk. The crown is surrounded by a band of blue velvet ribbon, which also forms bows at the right side. At the left side are two large draped bows of velvet, and from these, a long blue ostrich feather is rounded above the crown, and falls in undulations towards the back, where it forms a fringe, and is accompanied by a pale yellow rose. This elegant Chapeau is designed by MESDAMES BRIE ET GEOFRIN, Rue de Richelieu.

No. 10 is a TOQUE composed of black tulle studded with jet beads. The edge of brim is bound by black velvet, and the base of crown is surrounded by folds of the same material. In front is a *bouquet* of roses, *myosotis*, and scarlet geranium, above which appear two black velvet bows, one inclining to the right side; and between these, is a small black ostrich feather, a second and similar feather being placed at the side of the other bow, and inclining to the left side. At the back are brides of black lace starting from a small *bouquet* of flowers like those which compose the one already named, and from this *bouquet* a few flowers are carried towards the right side, partially covering the folds of velvet by which the crown is surrounded. MADAME ANDREE.

No. 11 is a CHAPEAU of black velvet, having a soft crown. The front of brim is rounded, and the back forms a curtain while the left side is raised *en eventail*.

Lining of white satin. Starting from the sides of brim, appears a deep frill of black lace which is carried round and falls at the back. The portion of brim forming an *eventail* at left side, encloses a rose with two buds, one appearing through the lace just named. The crown is surrounded by black velvet, and above the *eventail* is a knot of lace from which a white ostrich feather crosses above the crown and falls at the right side. This Chapeau is by M^{ME}. DUFOURMANTELLE, Boulevard des Italiens.

No. 12 is a TOQUE of black velvet, having a soft crown, the base of which is surrounded by a sky-blue ostrich feather trimming. At the left side on this trimming is a rose bud with leaves and three small stalks. At the same side but near the back, are four large bows of black velvet, placed obliquely and crossed by two roses. From these bows start two sky-blue ostrich feathers, one appears above the crown and falls to the front, while the other inclines to the right side. MADAME HUSBAND, Rue Laffitte.

MISS FANSHAWE'S VALENTINE.

Four of the young ladies belonging to Miss Fanshawe's establishment, were chatting eagerly in the school room during the noon-day recess, on the twelfth of February, 1871. By the frequent laughs and delighted exclamations which broke from them it was easy to guess that some piece of mischief was in contemplation.

"But what name shall we sign?" said Kate Dawson, the handsomest and most mischievous of Miss Fanshawe's pupils.

It was a grave subject, and many names were debated, the curate, the doctor, and the dancing-master, among others. At last Ellen Grey proposed, "Mr. Herbert Saxon."

One moment's pause, then the suggestion was received with delight, and the quartett sat down to compose an epistle, breathing of devoted affection, addressed to Miss Fanshawe, and purporting to be the composition of Mr. Herbert Saxon, a handsome bachelor, who had recently come to reside at the Bushes, the nearest house to Miss Fanshawe's seminary for young ladies.

The letter being written and read, the young ladies considered their efforts so entirely crowned with success, that Kate Dawson suggested writing a second, in which Miss Fanshawe was to acknowledge a chaste and maidenly affection for Mr. Saxon.

This epistle being also successful, the fair conspirators were about to separate, when an unforeseen difficulty arose, to explain which a few words from me will be necessary.

Miss Fanshawe's seminary for young ladies was not conducted by Miss Fanshawe herself, she being a confirmed invalid, but by her sister and niece.

Both these ladies bore the same Christian name, Mary; but the younger one was distin-

guished from her aunt by a diminutive, and was known as Miss May Fanshawe.

Many little mistakes had been made about letters and parcels, and it was in order to insure the letter in question reaching the hands of the lady for whom it was designed, namely, the elder Miss Mary Fanshawe, that the discussion was prolonged.

"It would be too bad to play such a trick on Miss May," decided Kate Dawson.

She was eagerly supported in her opinion, for a deep love had grown up among the pupils for the sweet grey-eyed girl who had but lately come among them, an orphan from a far-off Indian home.

The difficulty was overcome by addressing the envelope to Miss Mary Fanshawe, *senior*. The epistle was written in Kate Dawson's bold hand-writing, which with a little disguise, could hardly be distinguished from a man's.

The second letter was penned by Ellen Grey, and signed in full "Mary Fanshawe."

As these letters were to serve for Valentines, they remained in Kate Dawson's pocket, till the afternoon of the 13th, when that clever young lady contrived during their walk, to post them unobserved by Miss May, who generally accompanied the pupils.

* * * *

It was Valentine's Day. The letter addressed to Miss Mary Fanshawe, *senior*, was under discussion in that lady's private room, together with another letter.

Miss Mary Fanshawe, *senior*, was far too sensible a person to be deceived by the contents of the first letter, and had already laid it aside with a smile at the practical joke.

Her treatment of the second letter, however, was different. She read it through carefully several times, and though not long, it seemed to contain matter for serious thought, judging from the grave, compressed lips, and contracted brows which were bent over the paper.

"Mary," so ran the letter, "*I have found you, I told you that the whole world would not be wide enough to part us. I have obeyed all your wishes, and yet you will not give me one comforting look from those proud eyes. Be merciful, my dearest, and do not drive me to desperation. Tomorrow is Valentine's Day.—Do you remember that is three years since we first met? I shall call at eleven tomorrow morning, to hear my sentence from your own lips, and if you still mistrust and scorn me, I can go away, and try to forget.*"

There was no signature, and the handwriting

was quite unfamiliar to Miss Mary Fanshawe.

"It must be for May," she thought, "but who could have written it?"

* * * *

Meanwhile the elegant, sweet-scented epistle signed "*Mary Fanshawe*," was lying among others on the breakfast-table at the Bushes.

It was opened in its turn, and it would take a better pen than mine to describe the flush of joy which overspread Herbert Saxon's face as he read it.

"She remembers the anniversary of our meeting," he cried in a sort of rapture, "she has relented."

Before his delighted fancy straightway there opened a bright future, in which his wealth and position were no longer to be useless, and in which his life would flow, gaily and gladly, by the life of Mary Fanshawe.

He had loved her from the first moment he saw her, almost a child, dressed in simple white, in her father's Indian home. They had been lovers, until a sudden accession to wealth and position had turned the young cornet's head, and led him,—always open to temptation,—into bad company. Child as she was in years, May Fanshawe had seen and heard too much of the miseries which attend a wife's lot, when her husband is unsteady, and she firmly demanded the return of her promise from Herbert Saxon when she found that even her influence was not strong enough to keep him from evil habits and associates.

Only God knew what it cost her, this motherless, sisterless girl, what sleepless nights, and silent tears, though she moved about her home and among her friends, with her wonted calm grace.

In the midst of this trouble came another, her father died suddenly, leaving his tenderly-reared child a destitute orphan.

While the woman he loved was in the deepest affliction, Herbert Saxon was far away among the wild crew who flattered and fawned upon him for his wealth's sake, and who would have left him without pity or remorse, if that wealth had failed him.

May Fanshawe accepted with gratitude the offer of a home with her maiden aunts, and hailed with joy the prospect of work.

She left India without seeing her lover. When he returned to Calcutta, and heard from friends the story of her sorrow and departure, the iron of remorse entered into Herbert Saxon's soul.

He loved her after all, and the thought of her

at that moment, lonely among strangers, on the cold seas,—going lonely to a strange land and home,—his darling whom he had meant to love and cherish always—made his heart die within him.

May Fanshawe's absence worked more good to her lover than her presence, and Herbert Saxon made a solemn vow to become worthy of the woman who would not have forsaken him, but for his own misdeeds.

He had kept his vow. The Herbert Saxon who now sought his old love was a man worthy of the name. He determined to put his fortune to the touch once again, and had written the letter addressed to Miss Mary Fanshawe which May's aunt had read in her room that morning.

Opening letters and papers to beguile the time till eleven o'clock came, he came to the pretty note composed by Miss Fanshawe's young ladies.

Had they known the state of affairs between Mr. Saxon and May, they could not have worded this letter more carefully to the point than they had done in utter ignorance. It was short, vague, and guarded, and Herbert Saxon was entirely deceived.

He carried a radiant face to the doors of Miss Fanshawe's seminary at eleven o'clock; and Kate Dawson, practising, whispered his coming to Ellen Grey, drawing. But little real work was performed by these young ladies during the somewhat lengthened visit which handsome Mr. Saxon paid to their preceptress.

May Fanshawe walked in and out of the school room as usual, quiet and graceful in her black dress, but no whisper of the visitor's name reached her, and I am bound to say that no subtle instinct, born of tenderness, thrilled her heart at the nearness of her old lover. She was calmly correcting a heap of German exercises, when the school-room maid brought her a message. "Miss Mary would like to speak with her in the drawing room."

May Fanshawe walked steadily upstairs, no flutter or thrill forewarning her of how near she was to a life crisis.

Entering the room she found herself face to face with Herbert Saxon. Miss Mary Fanshawe, leaving both letters on the table, had departed.

Much delight was expressed and felt among Miss Fanshawe's young ladies when an engagement was announced between Mr. Herbert

Saxon and May; and great rejoicing took place when the four young ladies who had shown such skill in composition, attired themselves in pink and white, to accompany May Fanshawe to the altar.

Mrs. Herbert Saxon had long ago convinced her husband that the letter over which he had rejoiced on Valentine's Day was not her production, but as she had so amply verified the truth of its contents, he valued it accordingly.

Kate Dawson long expected to hear of the affair from her governess, but whether that lady never knew, or whether she was too well pleased with subsequent events to be very angry, is not known. One thing, however is certain, that when Kate Dawson left school, among other presents, she found an unpretending little volume, which had on its title page "*The Complete Letter Writer*."

It may have been a mistake on Miss Mary Fanshawe's part, or the book may have slipped accidentally among the others, but Kate Dawson always thought that Miss Mary meant something by the present, and I am not sure but she was right. H.S.

The Theatres.

The DRURY LANE pantomime "*Jack in the Box, or Harlequin Little Tom Tucker*," is very successful. It is preceded by the farce "*Hide and Seek*." The pastoral pantomime at COVENT GARDEN is entitled "*Red Riding Hood and her Sister Little Bo Peep*." The scenery and costumes which accompany its representation are unusually elegant. The Programme at the PRINCESS'S is rendered still more attractive by the Christmas pantomime, "*Little Puss in Boots*." The music, dresses, and ballet are very elegant. Mrs. Rousby's artistic personation of *Griselda* is as popular as ever. In none of her clever characters has this lady so thoroughly interpreted the author's ideal as in the present drama by Miss Braddon. At the COURT, Miss Litton's management is very successful. The present programme consists of the comedy "*Alone*," preceded by a "*Wedding March*." A version of "*Dombey and Son*," by Andrew Halliday, Esq., entitled "*Heart's Delight*," has been well received at the GLOBE. "*Wild Oats*," and the "*Realms of Joy*" continue successful at the ROYALTY.

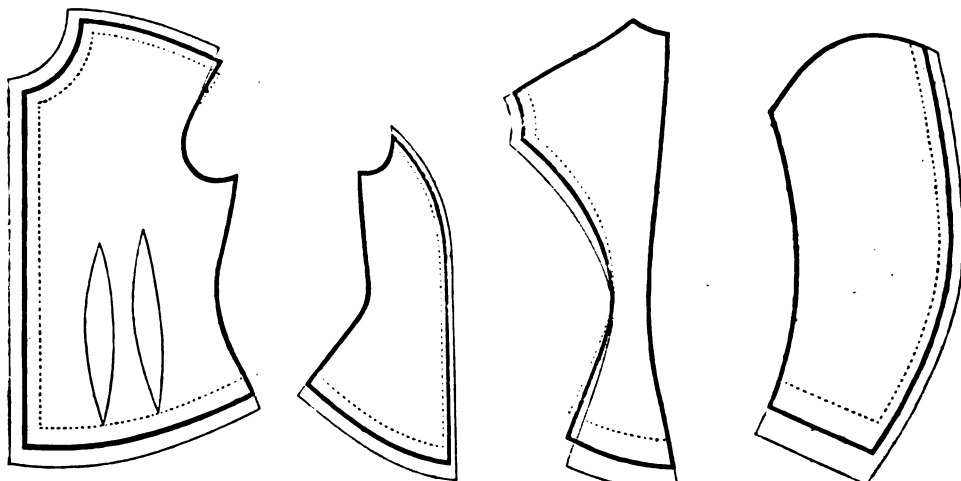
THE DECAY OF THE TEETH AND GUMS arises from various causes, but principally it may be attributed to early neglect, ill-health, and the use of tooth-powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth. It may be obtained at most of the principal Chemists' Shops throughout the country.

HOW TO DECREASE OR TO INCREASE THE SIZE OF A PATTERN.

Some of our new subscribers have lately enquired, why it is that all or nearly all the full-sized patterns given in this Magazine, are for ladies of Medium size, and why we do not give patterns for larger and smaller sizes.

In answer to these enquiries we beg to state, *first*,—that the medium or proportionate pattern is that which fits the greatest number of persons, and which consequently will be useful to the largest number of our readers; and *secondly*,—that our patterns can so easily be altered when Cutting out, to suit either larger or smaller sizes, that it would be practically of little use often to give either larger or smaller patterns, which could only be used by a comparatively small portion of our readers, without altering them back to the medium size.

Many of our readers however may not know how to decrease or to enlarge a pattern, and we therefore give four diagrams, shewing how easily the requisite changes of size can be made when cutting out.



FRONT.

SIDE-PIECE.

BACK.

SLEEVE.

SMALL SIZE, DOTTED LINE.—MEDIUM SIZE, BLACK LINE.—LARGE SIZE, FINE LINE.

In the above diagrams, the black line represents a pattern of medium size, such as is generally given in this Magazine, and is for a breast measure of 34½ inches. Suppose now that we require to make up this pattern for a *Small size*, say 32 inches round the chest, we have then to proceed as follows, for each of the pieces which compose the pattern.

HOW TO DECREASE ANY PATTERN.

Front:—take off about $\frac{1}{2}$ of an inch all along the front edge, and $\frac{1}{2}$ of an inch all round the neck seam; take off $\frac{1}{2}$ an inch all along the shoulder seam; and add a little at the top of armhole; take off about $\frac{1}{2}$ of an inch at the bottom of skirt, if the *Corsage* has *basques*.

Side-piece:—take off $\frac{1}{2}$ of an inch all along the side seam, and $\frac{1}{2}$ of an inch from the bottom of skirt.

Back:—take off $\frac{1}{2}$ of an inch across the shoulders or back stretch; take off $\frac{1}{2}$ of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist; take off about 1 inch at the bottom of skirt.

Sleeve:—Take off $\frac{1}{2}$ an inch at the hind arm seam and make the sleeve 1 inch shorter at wrist; or mark the length according to the measure of the lady.

This will produce a pattern suited for a 32 chest measure. If a 33½ inch chest measure was required, take off only half the quantities we have named.

HOW TO INCREASE ANY PATTERN.

Front:—Add on about $\frac{1}{2}$ of an inch all along the front edge; and add $\frac{1}{2}$ all round the neck seam; add $\frac{1}{2}$ an inch at the shoulder seam, and take off a little at the top of armhole; add $\frac{1}{2}$ of an inch at the bottom of skirt.

Side-piece:—Add on $\frac{1}{2}$ of an inch at the side seam, and make the skirt $\frac{1}{2}$ longer at bottom.

Back:—Add $\frac{1}{2}$ of an inch to the width of shoulders or back stretch: Add on $\frac{1}{2}$ of an inch at the top of side seam sloping off to nothing at the waist level. Lengthen the bottom of skirt 1 inch, and make the hollowest part of back a little lower, so as to lengthen the waist.

Sleeve:—Add on $\frac{1}{2}$ an inch all along the hind arm seam; and lengthen at the bottom as required according to measure; or add about 1 inch extra length at wrist, if the measure of sleeve has not been taken.

This will produce a pattern for a 37 inch Chest measure. For a 35½ inch Chest measure, only add about half the quantities we have named.

N.B. For Stout Ladies, also add about $\frac{1}{2}$ an inch all down the seam under the arm, and $\frac{1}{2}$ an inch all down the middle of back.

All patterns of Bodies, Jackets, Paletots, Casques, &c. can be decreased or increased in this manner. If however the pattern has no separate side piece, that is to say, has the back and side-piece cut all in one piece,—like the *Princesse Tunique*, given for April 1873, the *Duchesse Dolman*, given in May 1873, the *Young Lady's Paletot* given in July 1873, or the *Veston* and *Waterproof* given in December 1872,—then instead of the alterations here shown for side-piece and back, we must take off, or add on $\frac{1}{2}$ of an inch all down the middle of back, of course shortening or lengthening it at bottom as required.

* * In case of alterations when trying on, it is always best to leave good turnings in at the seam under the arm, at the shoulder seam of front, and all along the front edge.



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Page 1

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January 1874

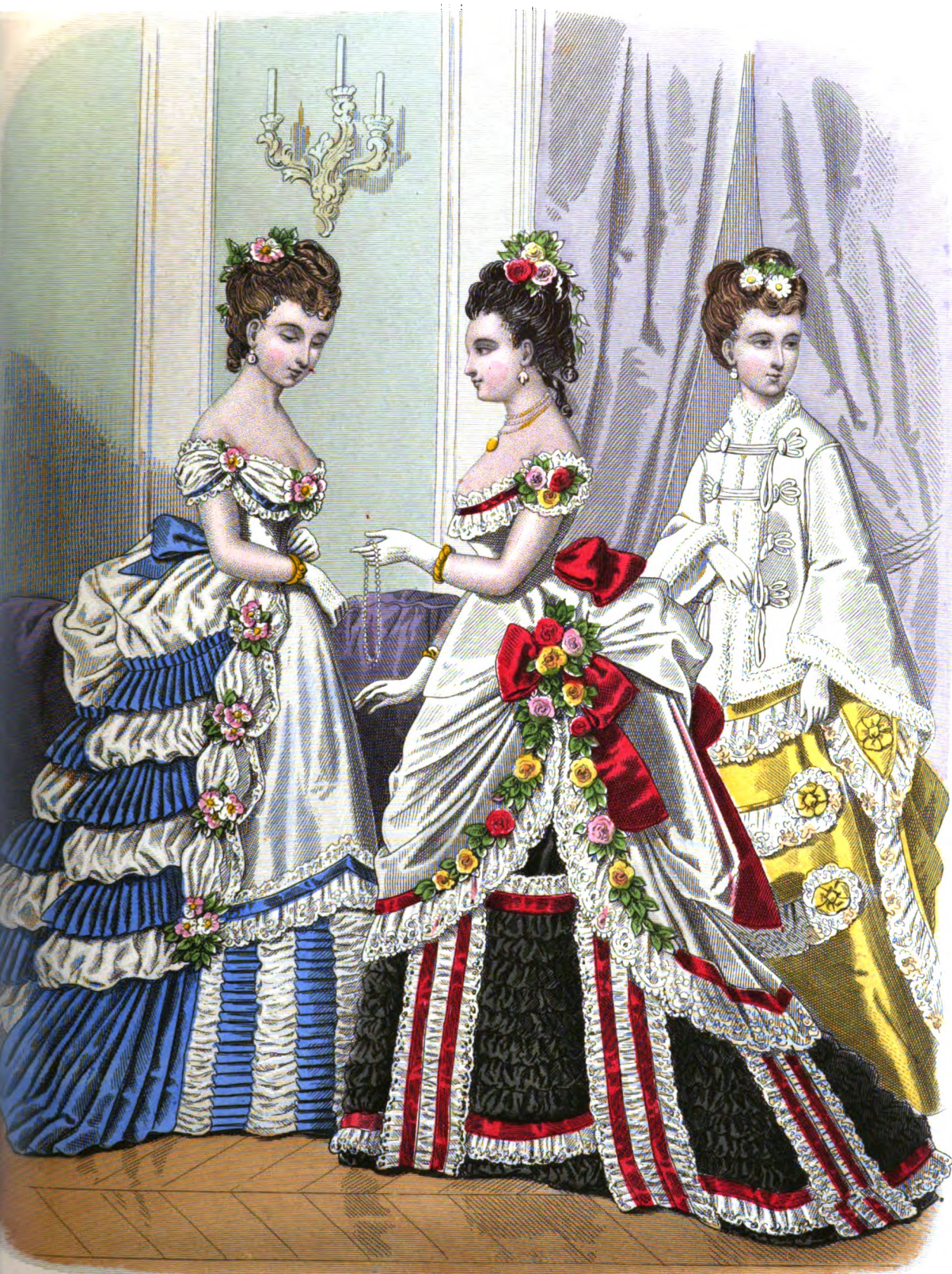
Chas. E.

Le Monde Elegant



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February 1876

Plate 11

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February 1874

Plata 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 603.

MARCH, 1874.

VOL. 51.

Observations

ON LONDON AND PARISIAN FASHIONS.

The advent of a Princess of the Russian Court to the Court of St. James's, seems to render uncertain the styles which will prevail during the ensuing season. Every one acknowledges that her fine taste will have great influence on Fashion. No lady has ever arrived in England with so beautiful and extensive a Trousseau, as the Duchess of Edinburgh's, containing, as it does, a combination of elegance and richness that has hardly ever before been seen. Some years ago the Empress Eugenie was considered to possess the finest wardrobe in the world, but here everything that has been seen in Paris is far surpassed.

As we said at the commencement of our observations, it is therefore very difficult to forecast exactly the styles that will prevail, or will be the most approved by the English taste.

Our *artistes* have this month selected some of the choicest dresses from amongst a great number that are now being designed, and we hope to be equally fortunate in our ensuing Numbers, so as to be the first in giving those dresses that have met with the highest approval.

The present taste seems to favor a combination of boldness and elegance in style: there are a few dresses which we may class among the quietly elegant, but the prevailing taste is for boldness of contrast: our third figure in plate 1, is a specimen of this class, and the 1st figure in the same plate is an example of the quietly elegant style. Other and intermediate styles of dresses will be found in our plates.

A favorite form of *Corsage* is the *Princesse*, without seam at waist. *Casaques* in great variety of form; some are made *en revers* like our 1st figure in 4th plate. Others are of the Polish style, like the second figure in the same plate, and others again have *gilet* fronts like our full-sized pattern.

Sleeves are generally close-fitting, and have cuffs made in every variety of form.

The Elizabethan ruff or frill has become quite a settled style, it is very elegant, and well suited to most figures.

Buttons now enter very much into the composition of trimmings. In all other details of dress trimmings, our plates give all the newest arrangements.

The skirts of Morning dresses have an increased length of train.

The latest novelties in Ball and Evening Toilettes will be found in our third plate.

It will be seen by our 5th plate that at present there is but little change in the forms of Bonnets and Hats; Hats are very much worn, and indeed now that bonnets are so generally made without strings, there is very little difference of form or style between hats and bonnets.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February 1874, copies of which may be had from the Publishers, or by order from any Bookseller.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is a CORSAGE, WITH GILET FRONT AND REVERS, as shown on the 1st figure of our 1st plate. It is called after the Princess Beatrice, but is cut for a rather larger size, being for a lady measuring about 35½ inches round the chest: it consists of front, side-piece, back, and sleeve. On the front, we have fastened in the proper place, the *gilet* and the *revers* (which are in blue paper): the *gilet* may either be continued up to the neck or may be cut across on the chest at the prickled line, if the open style is preferred. It is more usual only to have the *gilet* imitated by a band of the colored material, as we have given it, but the *gilet* front might of course be cut out entire if preferred, and sewn underneath at the shoulder seam and the seam under the arm. The back skirt is cut to form large pleats at the bottom of side seam, and the middle of back is cut open, with colored *revers* turned back. The sleeves have a blue cuff, fastened on in its place like the engraving. If an ordinary *mousquetaire* cuff is preferred, like fig. 3 plate 1, it can be obtained by unfastening this blue paper, and turning it upside down.

Our second pattern, (all the pieces of which are marked by a round hole) is an EVENING DRESS BODY WITH POINTED WAIST, opening on the chest in the *Watteau* style, as represented on the third figure of plate 3. The pattern consists of front, side-piece, back and sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

DRESS PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress of pale apricot silk. The bottom of skirt is trimmed by a very broad flounce sewn on underneath, and arranged in hollow pleats at intervals. The bottom of skirt above the flounce is cut in vandykes, so that the top of flounce is partially covered by a succession of pointed pieces having *revers* of sky-blue silk, each fastened by three fancy steel buttons. These *revers* diminish towards the top, where they are turned over and form bows on one side, while at the other side are placed similar bows. Falling over the back and the sides of skirt, is a broad *flûted* flounce which starts from the waist and is edged by a band of sky-blue silk; this flounce is partially covered by a small *bouffant* of similar silk. The front of *corsage* is replaced by an open *gilet* of sky-blue silk, having *basques*, and closing by steel buttons, and on the chest is a papillon bow lined and finished by apricot silk. The sides and back of *corsage* form a *veston* of apricot silk, having square *basques* much deeper than those of the *gilet*. The *Veston* is finished by a *biais* band of sky-blue silk, and has a turned down collar and pointed *revers* of similar silk, the *revers* are each fastened down by five steel buttons. Chemisette of white muslin. The sleeves have blue silk cuffs, each finished by three buttons and a frill of apricot silk edged by blue silk. *Chapeau* of sky-blue silk and black velvet, with feathers and roses.

MDME. BATAILLON. We give the pattern of this *Corsage à Gilet* full-sized with our present Number.

PROMENADE COSTUME.

Fig. 2.—Dress of sage green silk. The skirt is trimmed at equal distances by frills which start from the bottom and are carried to the waist, each put on with a narrow *biais* band. The back of skirt is partially covered by a large *pièce bouffante*, edged by a flounce headed by a chain of small puffs. The *Mantelet* is of black silk. It is composed of two distinct portions. The inner part forms a sort of short *Casaque*, having three hollow pleats at back. The bottom edge forms a broad turned-up hem, finished by narrow black lace with two rows of jet beading. The outer portion of *Mantelet* consists of two deep square-shaped pieces of silk starting from the neck and floating loosely over the arms (which pass through apertures in the short *Casaque*). These square pieces are edged by a frill of black lace put on with two rows of jet beading, and from which start short perpendicular tabs of lace, each finished by two rows of the beading. The tabs surround a collar of black lace, which is slightly caught up by bows and short ends of ribbon, and from under which start three long loops

and two floating ends of similar ribbon. *Chapeau* of white chip trimmed with lilac and white ostrich feathers.

AU LIEU DES NATIONS, Rue du Faubourg Montmartre.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of violet silk. The bottom of under skirt is trimmed in front by a narrow flounce edged by a *biais* band of pearl grey silk, and partially covered by a broad flounce formed of alternate fixed pleats of violet silk and of grey silk. This is surmounted by another narrow flounce edged by grey silk and headed by two bands of similar silk. The sides and back of this skirt are trimmed by six flounces similarly edged, the upper one headed in the same way. The upper skirt is deeper at back than in front, and is caught up at each side and fastened at right side only, by a group of bows lined and edged with grey silk, and having in their centre, a comb-shaped brooch of steel, and from this point start two long ends of violet silk finished by grey fringe with *biais* bands. This skirt is edged by a broad plait formed of *biais* bands of grey silk, and the front is closed by steel buttons which are continued up the *corsage* to meet small pointed *revers* of grey silk. The *corsage* has at the sides very long *basques* forming tabs rounded at back and finished at front by *revers* of grey silk studded with steel buttons, and continuing up the sides of *corsage* and round the shoulders (where they are cut open) to the back. The rounded parts of tabs just described are edged by bands of grey silk, which are carried up nearly to the sides of waist and form square-shaped openings, the back being finished by *basques*, open in the centre and having *revers* of grey silk, the open space being filled in by a pleat of grey silk. The sleeves have *mousquetaire* cuffs with *biais* bands and pointed *revers* of grey silk, finished by steel buttons.

COMPAGNIE LYONNAISE.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of pale blue silk (of the shade called *bleu du lac*). The lower skirt is trimmed by five flounces each edged by a band of blue silk of a darker shade; the upper flounce put on with a narrow upright frill. The upper skirt is edged by a flounce of black lace headed by a *biais* band of silk of the darker shade. It is caught up *en bouffant* by a broad *biais* band of the darker blue silk, which starts from the sides of waist. The *Dolman* is of light brown cloth. The edges are all finished by several rows of narrow black braid. The fronts are also trimmed by *arabesques* of similar braid, the wide sleeves and the back of the garment being similarly finished. *Chapeau* of pale grey and black silk, trimmed by a grey ostrich feather, and some roses of mixed colors.

The *Dolman* may be cut from the full-sized pattern given for May, 1873.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress of reddish brown Poplin (of the new color called *lie de vin*). The skirt is trimmed near the bottom by five narrow bands of black velvet ribbon, and it is slightly raised *en bouffant* at back only. The top of skirt is covered by a piece of silk which is joined to the *Corsage* and is cut open in front and at back: it is edged by black velvet, and has, near the openings, several pleats. The *corsage* has square shaped *basques*, open in front and at the sides, and having at back a space which is filled in by two pointed tabs starting from two short ends of black velvet ribbon fastened by a steel buckle to the back of waist. The *basques* and tabs are edged by black velvet. At the sides of *basques* are ends of black velvet ribbon with steel buckles. The front of *corsage* closes by black velvet buttons, and the upper part is covered by a deep collar, round at the back and forming points in front, and edged by black velvet. The sleeves have cuffs edged by similar velvet, and finished by ends of velvet ribbon with steel buckles. Hat of drab felt trimmed by a pink ostrich feather and a garland of flowers of the same color.

MAISON SCHILLER.

COSTUME FOR HOME.

Fig. 3.—Dress of bronze green silk. The front of skirt is arranged *en draperie*, and a space at each side is partially covered by *biais* bands of silk of a darker shade of green arranged obliquely, and this trimming extends from the bottom of skirt to the waist. The remainder of skirt is trimmed by a broad pleated flounce headed by a *bouillon*, a *rouleau* and two upright frills, the upper one of a darker shade. The *corsage* has very deep *basques* forming points at the sides, and much deeper points at back, where the *basques* are cut open to the waist, and are united in the shape of spiral folds and pointed *revers* attached by a *papillon* bow of dark green silk placed at the back of waist. The *basques* are edged by a pleated frills and the back portion is trimmed by *biais* bands of the dark silk, seven at each side. The fronts as well as those of *corsage*, are closed by dark green buttons, and round the neck is a double pleating of the dark silk. The sleeves are each finished by two pleated frills, and are partly covered by *biais* bands of the dark silk.

This elegant Costume is from the CARREFOUR DROUET, Rue du faubourg Montmartre. The *Corsage* may be cut from our last month's full-sized pattern.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white tarlatan. It has a train, and the lower skirt is terminated by a broad flounce forming festoons at the top, which is covered by a narrow flounce of white lace with an upright heading. At the summit of each festoon is a group of bows of sky-blue ribbon, each group fixed by a small gold buckle, and united by a twisted band of

the ribbon. The upper skirt is arranged in *Watteau* pleats from the back, and it is cut in one with *corsage*. It is edged by a white lace flounce headed at front and sides by a narrow band of sky-blue ribbon. The back forms a large *bouffant*, and just below the waist, are two bows and ends of broader ribbon, having in the centre, a large gold buckle. Under the *bouffant* appear two long floating ends of similar ribbon. The front of skirt and *corsage* is open, and is closed by *papillon* bows of blue ribbon with small gold buckles. The *corsage* is cut square both at back and in front, and is edged by a double frill of white lace, with a band of the blue ribbon. From under the lace at back, appear two bows of blue ribbon which fall over the *Watteau* pleats. The sleeves are formed of puffs of tarlatan, and towards the back of each, is a group of bows with a single end and a small gold buckle.

MDME. BATAILLON, 5, Rue Thérèse.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The under-skirt is of rose-colored *crêpe*: the front is covered by horizontal *bouillons* separated at the bottom by *riches* of *crêpe* (three in number) and enclosed by similar *riches* arranged perpendicularly. The back of skirt is covered by large *bouillons*, the two lower ones separated by *riches*, three in number. The upper skirt is of white tarlatan. It is caught up and fastened at right side by a garland of mixed roses, terminated by loops and a single end of rose colored ribbon, and attached at the top, to the two ends of the *ceinture* (of rose-colored ribbon) arranged to form a loop. The caught up portion of skirt is finished at left side by a chain of bows of rose-colored ribbon. Falling over the back of skirt, are two pointed pieces of tarlatan, the upper one starting from the waist. The *corsage* is of rose-colored *crêpe*. The front is crossed by folds of white tarlatan which start from fronts of arm holes and cross each other near the waist. On the chest is a garland of roses placed obliquely, and in front of right shoulder, a red rose. The back is trimmed at the top by folds of tarlatan, and the sleeves are partly covered by pointed pieces of the same material.

MDME. BERENGERE CAVALLY.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The under-skirt is of sea-green silk. The front is trimmed near the bottom by a broad piece of *mauve crêpe* edged by fringe and forming festoons separated by *papillon* bows of *mauve* ribbon. Above, is a broad fringe of *mauve* silk headed by spiral folds of *crêpe*, and from this point to the waist, the front of skirt is covered by perpendicular puffs of sea-green tarlatan. The sides and back of skirt are trimmed by a succession of perpendicular frills of *mauve crêpe*, each starting from two narrow *biais* bands of silk placed close to each other. The upper skirt, of sea-green tarlatan, is very short and is caught up at sides, forming at back a large *bouffant*. It is open in front and the edges are turned back and arranged to form *revers* finish-

ed by white lace, which starts from *biais* bands of *mauve* silk. From the right side of waist, a garland of lilacs with foliage, crosses to the left side and is attached to a group of bows of *mauve* ribbon, having in the centre a steel buckle, and accompanied by two long floating fringed ends. The caught up portion of skirt at right side, is fastened by bows of *mauve* ribbon with two short ends. The *corsage* is of sea-green silk, the front of waist forms a point, and both back and front are cut square and edged by a double frill of white lace with a *biais* band of *mauve* silk. The sleeves are formed of double puffs of *mauve* silk. On the chest is a bouquet of lilacs.

MDME. BATAILLON. We give the full-sized pattern of *corsage*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of brown silk. The front and back of skirt form two distinct portions. The front is trimmed by a broad pleated flounce which increases in depth as it approaches the sides: it is edged at top and bottom by a *rouleau* of very pale blue silk. Above, are six *biais* bands, four of brown silk and two of the pale blue silk; these are placed close together, and are arranged to form a point in front. The remainder of skirt is edged by a narrow flounce, headed by three *bouillons* and two upright frills. Above are two other flounces each headed by two *bouillons* and two upright frills, all these flounces and frills being edged by *rouleaux* of pale blue silk. The upper portion of skirt forms a *bouffant* caught up and fastened by two scarf ends, one of brown and the other of pale blue, knotted together and having floating fringed ends. At the sides are *biais* pieces of silk lined with pale blue silk; these start above the lower flounce and are carried to the waist in spiral folds, graduated in width from bottom to top. The front of *corsage* is replaced by a *gilet à basques* of pale blue silk closed by blue and brown buttons. The sides and back form a veston having square *basques* finished by *revers* of pale blue silk fastened by single buttons. The front *revers* are attached on the chest by bows and short ends of pale blue ribbon. The Veston is open *en cœur* and has a turned down collar of sky-blue silk, cut open above the shoulders and at the back. The top of *gilet* is finished by a double frill of blue silk. The sleeves have square cuffs finished at top by a trimming of pale blue silk, and at back by double points of similar silk, and in front of each cuff are bows and short ends of blue ribbon.

COMPAGNIE LYONNAISE.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The under-skirt is of bright blue silk, and is trimmed by a broad pleated flounce headed by an upright frill which is fastened down at intervals. The upper skirt is of cream-colored cashmere. It closes towards the left side by mother-of-pearl buttons, and is bound by blue silk. The sides

are caught up. The *corsage* (of the cashmere) has large *basques*, round in front and deeper at back where they form two points, and (near the waist) a hollow pleat finished by two buttons. The *corsage* closes over the chest, fastening towards the left side by a row of the buttons. The upper portion is finished by a large *revers* of blue silk. On the *basques* are blue silk pockets, each having three buttons. The sleeves have square cuffs of blue silk, and on each is a tab attached by a button and surmounted by a trimming of the silk put on plain in front and pleated towards the back. *Chapeau* of blue velvet and silk, with roses and an ostrich feather.

MAISON ADOLPHE.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of pale sage green silk. The under skirt is trimmed by two flounces, each put on with a heading and two narrow *biais* bands of pink silk, finished by bows and short ends of pink ribbon: the upper flounce is much narrower than the other. The upper skirt is short in front, and forms a train at the back, and the left side is caught up and fastened by two broad ends of pink silk which start from the waist, and are terminated by pleatings of the green silk. This portion of skirt is edged by a pleated flounce headed by two *biais* bands of pink silk, and it is crossed near the bottom by a second and similar flounce. The front of skirt closes obliquely from right to left, by nine tabs of pink silk finished by buttons. The *corsage* has at back a pleated *postillon* cut open in the centre, and edged by a *biais* band of pink silk. The fronts are open *en cœur* at neck, and form a point at waist. The front is partially covered by a sort of Plastron of pink silk imitating a *gilet*: the Plastron narrows at the waist and widens out at the chest, where it has small *revers* of the same silk fastened down by small buttons, a rose being placed just outside the point of *revers* on the left side. This Plastron or *Gilet* is also trimmed at the sides and back of neck by an upright pleated frill of pink silk and by a double pleating of white tulle. The sleeves are each finished at wrists by three *biais* bands of pink silk, of which two entirely surround the sleeve, and the third forms a tab; on each is placed a button, and at the back of each sleeve (even with the tabs) are bows and short ends of pink ribbon.

This elegant Costume is designed by MDME. DU RIEZ, 8, rue Halevey.

PLATE THE FIFTH,

No. 1 is a CHAPEAU of sky-blue silk. The crown is soft and the brim is turned up at back, and is edged by a narrow trimming of sky-blue velvet, falling over which, is a pleating of silk. The crown is surrounded by a double puffing and a draped band of the blue velvet, terminating at the back in four large bows having in the centre a bouquet of roses. A spray of rose leaves and buds is placed on the band of velvet at left side near the front, and starting from the back, slightly towards the right side, are two sky-blue ostrich feathers which fall over the crown. MDME. ANDRÉE.

No. 2 is a CHAPEAU of black felt. The brim is turned up in front, and the inside is trimmed by a *riche* of sky-blue silk. The crown is surrounded by a draped band of black silk, forming, at left side near the front, a large bow, to which is added a smaller one attached to the turned up portion of brim. On these bows is placed a bird's claw in gold. From this point start a black ostrich feather, the blue one falling to the back. The band which surrounds the crown, forms at the back six draped bows, accompanied by two roses with foliage. This *Chapeau* is by M^{ME}S. BRIE ET GEOFFRIN.

No. 3 is a CHAPEAU of black spotted *tulle*, having a soft crown surrounded by a double pleated frill of black velvet, fastened in its centre by a band of velvet ribbon of the same color, and which terminates in two long loops and a floating end at the back. At the left side are three branches of violets with ample foliage: this trimming extends slightly towards the opposite side, and is accompanied by two black ostrich feathers, one placed near the front and falling over the crown, while the other also falls over the crown and inclines to the back. MAISON ROCHE.

No. 4 is a CHAPEAU of grey felt. The crown is flat, and the brim is bound by black velvet and is turned up in a coronet shape in front, and covered by black silk. Inside the turned up portion is a draped band of black velvet, and at the left extremity of it, is placed a group of three black velvet bows and three roses: starting from this point, two black ostrich feathers cross the crown, one falling towards the back. The crown is surrounded by a drapery of black silk, terminating in a group of bows at the back. M^{ES}DM^{ES}. BRIE ET GEOFFRIN.

No. 5 is a CHAPEAU of black felt. The crown is flat, and the brim is bound by black velvet, and is turned up at the left side only. Inside, is a trimming of similar velvet, and on the turned up portion of brim is a *bouquet* of white chrysanthemums with foliage. The crown is surrounded by a drapery of black silk, fastened at the left side (near the front) by a bright steel buckle, from which starts a long salmon-colored ostrich feather falling to the back. M^{ME}. MARIE BOIREAU.

No. 6 is a CHAPEAU having a soft crown of grey silk, surrounded by a band of black velvet. The brim is turned up and is covered by similar velvet, and inside the front, is a trimming of grey ostrich feather, finished at the sides by black velvet bows lined with grey silk arranged to form a border at one edge only. At left side near the front, are two long bows of black velvet, and a lilac ostrich feather which falls over the crown inclining slightly towards the right side. At back is a spray of lilacs, with a grey ostrich feather which starts from the base of crown slightly towards the right side. This elegant *Chapeau* is designed by M^{ME}. HUSBAND, *Rue Laffitte*.

No. 7 is a white muslin Chemisette having an up-right collar embroidered with small flowers in scarlet silk. It is by M^{ME}. HADANCOURT.

No. 8 is a CHAPEAU of black felt. The brim is turned up and is covered by black velvet, and the crown which is flat, is surrounded by a draped band of similar velvet. At the left side slightly to the back, is a group of three large bows of black silk edged by white silk, the third bow surmounts the crown, and is nearly concealed by a large rose with buds and leaves, placed above the knot which crosses the bows, and on this is placed obliquely, a band of bright steel. Starting from the bows, a long white ostrich feather shaded with yellowish grey is carried round the front and right side, and falls at the back, accompanied by a trail terminated by a rose, and which is attached to the rose before named. M^{ADAME} MARIA BOIREAU.

No. 9 is a TOQUE of sky-blue silk, surrounded by a double pleated frill of violet velvet, lined by sky-blue silk which is turned over the edges, this trimming is slightly raised at the back. In the centre are small puffs of velvet. At the left side is a tuft of violet os-

trich feathers with a white *aigrette* and at the back of the trimming is a *bouquet* of *narcissi* with a knot of violet velvet ribbon. At the right side near the back, is a fringed knot of sky-blue ribbon. M^{ADAME} KERNERS MARCHAL.

No. 10 is a CHAPEAU of grey felt. The front of brim is turned up and is crossed by black velvet, enriched by *arabesques* of jet. The inside is trimmed by a draped band of black velvet, and at the left side, towards the back are several bunches of violets which are carried down and attached to the band of velvet. Starting from these bunches, a drapery of black spotted *tulle* envelops the crown, which is surmounted by a lilac ostrich feather falling at the back. This elegant *Chapeau* is from the MAISON DUCHAILLU, *Boulevard des Italiens*.

No. 11 is a CAP *à la Charlotte Corday*. It is composed of brown and white muslin surrounded by a double frill of lace, having in the centre twisted bands of sky-blue and of rose-colored ribbon. The lace terminates at the back in floating ends, that at the right side is rather short, while that at the opposite side is long, and is caught up *en eventail* and fixed by the ends of blue and of rose-colored ribbon which fall lower than the lace. On the back of crown are two bows of muslin edged by lace, and accompanied by a group of four bows, two of sky-blue and two of rose-colored ribbon. M^{ADAME} HADANCOURT.

No. 12 is a HEAD-DRESS composed of a double frill of white lace, having but little fulness, and partially covered by a garland of rose buds of various colors, with foliage. At the back is a group of four large bows of rose-colored ribbon, with a loop and a floating end. MAISON FOCHE.

MY RAILWAY ADVENTURE.

I think the absence of startling incidents and unforeseen events from my own private history has rendered me more than usually quick to remark their occurrence in the lives of others. However this may be, I can recal several strange things which have happened under my notice, but the most singular of all is the story which I am about to relate.

The month of February 1871, I spent in M— a large manufacturing town in the north of England. My only sister was married to a merchant who resided there, and several months in the year she liked to have me with her. This visit had, however, been shortened owing to a letter from my mother, in which she complained of feeling ill and lonely. She had been for many years a widow, and since my sister's marriage we had occupied together a small cottage in a north London suburb. My sister, though unwilling to lose me, could not help feeling as I did, that it was my duty to return home, so on the morning of the 4th of March, she accompanied me to the large bustling railway-station, to see me off on my long journey to London.

I was to travel, as usual, first-class, my sister insisting upon it, and she was full of her usual fussy kindness in the matter of rugs,

foot-warmers, &c. At last I was fully installed in a snug corner of the carriage, my belongings safely bestowed, and we had time for a few words of farewell.

"I think you will have pleasant company," said Bertha, "the young lady opposite is going to London. I saw her luggage put in. The other three, I think, are not travelling far."

I looked at the young lady opposite, she was closely veiled, but from the graceful carriage of the head, and the peculiarly quiet and elegant costume, it was easy to see she was a perfect lady. Under her pretty bonnet peeped thick plaits of golden-brown hair, and one long curl fell over the rich furs she wore.

"This train stops twice between here and C—," said my sister, who was always brimful of railway information, "after that you travel express."

The bell rang. An earnest kiss was given and taken between us, but though her eyes were filling, Bertha was yet businesslike enough to say as the train moved away.

"Don't forget to change at Willesden Junction."

I watched her till the train, turning a corner, shut her from my view, and then I settled myself to read. Before commencing my studies, however, I surveyed the other inmates of the carriage. Three young ladies, besides the one who was to be my travelling companion,—all pretty, young, and fashionable, all merry, chatty, and gay, all in strong contrast to my quiet self, pale, middle-aged, and anxious-looking, clad in a serviceable travelling suit of grey tweed.

They were in strong contrast too, to my *vis-a-vis*, though she seemed young and pretty too, for all the thick veil. Their merry laughter rang out in snatches, her silence and stillness were almost statuesque. Unconsciously my book was neglected, and I studied instead the quiet figure which half-sat, half-lay, in the seat opposite, the head leaning back against the cushion, the wide-open eyes, whose darkness I could see through the veil, fixed on the house-tops and smoky chimneys of the M—suburbs through which we were passing.

The train soon slackened for S—, the first stopping-place, and as we drew up to the platform, my companion raised her veil. I did not attach any significance to the action at the time, but how often since then have I recalled the moment when a face, white and still indeed, but perfect in its classic loveliness, and lit by eager, dark eyes, looked out to the platform. Only a few seconds was the face uncovered,

then the veil was drawn about it closely as before. There was the usual shouting and scrambling on the platform, and in the midst of it our carriage-door was opened, and a gentleman wrapped to the chin in brown cloth and sealskin, entered, and took the only vacant seat in the carriage, nearly opposite me, and by the side of my quiet fellow-traveller. The train again started. The three young ladies took furtive notes of the new-comer, and telegraphed by signals to each other their opinion of him, evidently an approving one. But the veiled lady had resumed her half-lounging position in the corner, and fixed her dark eyes on the passing objects with more persistency than before. Once only she moved, when the gentleman by a sudden jerk in arranging his fur rug, knocked down her umbrella, a dainty article with a gold plate on which I had remarked her name and address.

"I beg your pardon," he said hurriedly as he stooped for it. She bent forward to take it from him, murmuring a few words of thanks, and then relapsed into her former stillness. At the next station the three young ladies left us, and the silence which followed their departure was so deep that I grew tired of looking at my companions, and took up my book. Reading soon had its usual effect on me, I went to sleep. It was not a profound slumber, and through it I seemed dimly conscious that my companions were talking.

I woke, as I do, very suddenly, and looking up, I saw the quiet lady's hand, ungloved and sparkling with jewels, held by the strange gentleman; there were tears, too, on her white cheeks.

I discreetly closed my eyes again, but I was conscious of an uncomfortable feeling, as I sat quietly in my corner. There was something wrong here. When the gentleman had entered the carriage, no sign of recognition had passed between these two who were now conversing so earnestly. The words of apology which he had used in restoring her umbrella were only the commonplace formula used between strangers on such occasions. What could it mean? I opened my eyes, and looked at the gentleman. His face, almost covered with rippling masses of tawny hair, defied my simple reading. It was as handsome in its way as that perfect, clearly-cut face which was lifted to his. Their conversation was carried on in low tones, very few words reached me, and from these I could gather no meaning. Only one clear question and answer I heard. The question was his.

"Did your mother come to the station?"

"No, she was not well. She telegraphed to Aunt Somers to meet me at Euston."

"Poor Aunt Somers," he said with a light laugh, but there was no answering smile on her white lips.

Shortly afterwards we reached C—, a large junction station connecting two main lines. Here, while we waited fifteen minutes, the gentleman left the carriage, but not its neighbourhood, returning to the door at once if he suspected any person of a desire to enter therein.

The quiet lady walked to the other window, and during the interval of waiting, looked out at the dreary station with its moving crowd of humanity.

She took her seat when the bell rang, and the gentleman entered, sitting by her as before.

They resumed their conversation, and I, tired of wondering, dozed again. I think I could only have been asleep a few minutes, when I felt my arm violently shaken, and heard a voice, deep in tone, but shaken by intensity of feeling, cry out to me,

"Look, she is fainting!"

I sprang to my feet. The quiet lady lay in his arms, her bonnet was on the seat, her hair was loosened, her face whiter and stiller than before.

"Oh! sir," I cried, looking at him in hopeless terror, "is she dead?"

"No, no," he cried, "she has excited herself, she has been talking on unpleasant subjects, she——"

A long sigh from the figure in his arms interrupted him. The eyes unclosed, seeking his, and the lips uttered a name. It was a man's christian name, but never to human ears shall I whisper it. It was the last sound from lips which in the next moment were convulsed with pain, and then slowly settled into the fixed curves of death.

"Let me stop the train," I cried, rushing to the window to find the cord, but my fellow-traveller stayed me.

"It is too late," he said, "she is dead!"

"Oh! no," I cried.

"She is dead," he repeated solemnly, "I know something of these cases. My mother died of heart disease."

He drew the dead woman nearer to his heart as he spoke, and his tawny beard drooped over her face and hair. For a few minutes I sat watching him till I saw tears lying on the white cheek, tears which she had never shed. Then I spoke.

"Can we do nothing?"

"You can do much for me," he said, "if I can trust you."

I did not reply, for the horror of the scene was too much for me.

"You can do much for me," he repeated "and for her. In twenty minutes we shall be at Stafford. I will telegraph for her mother, but I must use your name."

"My name!" I cried.

"Your name, and you must promise never to reveal that I was here."

I was about to enquire his reason, when he interrupted me.

"Look at this face," he said passionately, turning the dead woman's head; and I did look, while he spoke, at the white features, the closed eyes, the fixed mouth.

"Does this look like the face of a guilty woman?" he cried vehemently as before.

"God forbid," I said almost involuntarily.

"And yet," he continued, "the world, if it knew all, might judge her harshly. She is my one love of all the world, and she loved me dearly. In life I would have held her from all harm, but God has taken her. In death I will keep her name pure, and you can help me, if you will."

"I will," I said earnestly.

"I am known to her friends," he went on, "and if they had thought I was in England, she would not have been allowed to travel alone to day. Our plans for the future I need not tell you. They have been frustrated. Will you break off your journey at Stafford, and stay with my poor girl until her mother comes?"

"I will," I answered, unable to resist his pleading.

"Tell me your name," he said presently.

"Helen Sinclair," I replied.

Then followed ten minutes silence, during which he sat opposite me, with his dear yet dread burden in his arms. His tears and kisses, passionate and wild, were rained down on the unanswering eyes and lips, and all the while my heart ached with horror and dread.

At last,—it seemed so long,—our train ran into Stafford station.

I have little remembrance of what followed. I know he carried his dreadful burden, keeping me nearly in view, to a close carriage, and we drove to the nearest hotel. Here a doctor was called, who pronounced life to have been extinct more than half-an-hour, and stated the cause of death to have been heart disease.

I shall never forget that dreary afternoon and evening during which I sat, true to my

promise, in the room where she lay. Nor can I ever forget the few minutes spent there by the man who certainly loved her, whatever he was, or whatever lay between their lives.

Never, while I live, can I forget that awful abandonment to grief which I witnessed there. Before parting with me, he enquired my address, which I willingly gave. He then obtained from me a promise, that for her sake who lay dead in our sight, I would never breathe the name, —his name,— which had been last on her lips, or speak of his presence on the occasion as more than an accident of travelling.

"It is easy for you to say a strange gentleman assisted you," he said.

One more kiss on the quiet brow, another tear dropped on the white face, and I firmly believe, another prayer for the wrong done to the parted spirit, and he went.

That night her mother came, a gentle, affectionate creature, full of grief for her darling's death, and reproaching herself for having suffered her to travel alone.

"Ah! me," I thought, "She is saved perhaps from a keener sorrow."

She was grateful to me for staying with her during all the dread work which had to be done, before the dead girl could be taken to her last resting place.

We are firm friends now, and all my visits to my sister are supplemented by others to Rock Villa, but I have never told the mourning mother the Christian name of her daughter's travelling companion, much less hinted at the passionate tears and kisses which he left on the dead girl's face, when he knelt to take his last farewell in the bed chamber of the inn at Stafford.

* * * * *

Once since then I have seen him, among the brilliant clever crowd that throngs the Royal Academy in the first week of its opening. On his arm was a lady, beautiful, stylish, and evidently admired by the little circle who followed her. At the moment I saw him, he was looking at a picture, little noticed by the mass, but very beautiful,—a woman's face. I recognised the white, still features, the dark eyes, the golden brown hair. It was not a portrait, for looking at my catalogue, I found it was called "Evening." The artist's Christian name was the one I heard from dying lips a few months before, and I remembered that the man bearing this name had married a woman with only her beauty and wealth to recommend her, and who had not a thought in common with the mind of the artist.

Now and then to our quiet cottage-home come presents, books, hampers containing fruit, game, and flowers. My mother fondly believes them to be the offering of some silent adorer of her daughter's charms, but I know better.

I know too, that as long as these presents continue, a lonely heart is aching for the loss of the sweet face and golden brown hair, and the dark eyes which faded from life so quickly, on that terrible day of my only railway adventure.

H. S.

REAL FIDELITY may be rare, but it exists in the heart. They only deny its worth and power, who never loved a friend nor laboured to make a friend happy.

The well known lace Manufacturers, Messrs. Roe and Son, of Nottingham, have just produced an elegant novelty called Velvet Lace: it consists of black lace, with which is interwoven fine chenille or narrow velvet of the same color. It is made of various widths, and comprises all the various kinds of lace in general use. The designs are peculiarly tasteful, so that the velvet must be pronounced admirably suited for trimming Dresses, Mantles, Hats, Bonnets, and indeed any articles of ladies' costume. It has just been introduced with great success in Paris, where it is already extensively in demand.

The Theatres.

During the month the success of "*Amy Robsart*" and the grand pantomime at DRURY LANE, has been very signal. These performances will be withdrawn on the 2nd instant to make room for a new and romantic drama called "*Elizabeth, or the Exiles of Siberia*." It will be supplemented by a new farce, and comic ballet. At COVENT GARDEN the pantomime has been very attractive. During the month the programme at the PRINCESS'S has undergone the following changes "*Griselda*:" was succeeded for a few nights by "*Twist Axe and Crown*," which gave way for the performance of a new play written by Mr. W. G. Wills, entitled "*Marie Stuart*," Mr. and Mrs. Rousby sustained, as usual, the principal characters. "*Ought we to visit her?*" a new comedy founded on Mrs. Edwards' novel of the same name, written by the authoress and Mr. W. S. Gilbert, is very well received at the NEW ROYALTY, which is admirably managed by Miss Henrietta Hodson. "*Richelieu*" continues to draw crowded houses at the LYCEUM, the graceful acting of Miss Isabel Bateman as Julie de Mortemar being especially admired. No change has taken place at the various other places of entertainment.

THE DECAY OF THE TEETH AND GUMS arises from various causes, but principally it may be attributed to early neglect, ill-health, and the use of tooth-powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth. It may be obtained at most of the principal Chemists' Shops throughout the country.



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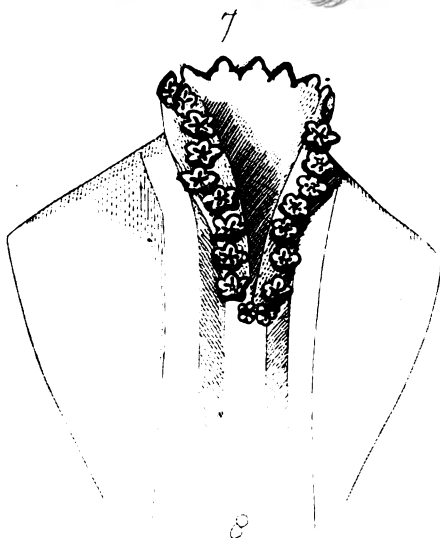


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Plat 5

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 604.

APRIL, 1874.

VOL. 51.

Observations

ON LONDON AND PARISIAN FASHIONS.

The London Season has now fairly commenced, and bids fair to be the most brilliant on record. We were not disappointed in our anticipations of our Russian Princess; all classes seem to vie in admiration of her personal charms, and in rendering homage to her benignity of disposition, and to her varied and fascinating attractions. Every time we have seen her, we have been struck by the appropriateness of the Costume which has been selected for the occasion.

As we said at the beginning of our Observations, we join in the belief that the season of 1874, will be remembered for many a day in the annals of the Fashionable world.

In our plates of Costume, we have given a fair reflex of those Toilettes which have met with the greatest approval, and we will now make a few observations on the styles which we have seen are the most prevailing.

At the beginning of last Spring, it was thought by many distinguished ladies of taste, that the *Polonaise* would gradually disappear: the result proved, by the end of the autumn, that this idea was altogether a mistake. The *Polonaise* is so graceful and so useful an article of Costume, that we expect it will be a long time before it is entirely discarded. Last Summer produced many beautiful new forms and combinations. This Spring seems equally productive, and we have seen many designs in preparation which when brought out, will, we think, be found most attractive by our fair readers, on account of the elegance of form and beautiful combinations of colors that are displayed in their composition.

One novelty of style which is given in our first and second plates, is the *Polonaise* without sleeves; the sleeves being of the color of the skirt worn underneath.

Dress bodies are made of various forms:—with square *Watteau* openings; open *en cœur*;

with *gilet* fronts, and with *revers*; they may button in the middle or at one side.

Dress skirts are gored so as to sit plain at front, the side breadths are pleated, and the back breadths gathered.

For a Morning Walking dress the widths at bottom should be about three yards and a half: for long skirts the width at bottom will of course vary according to the development of the train, and may be four or four and a half yards round. The *bouffant* is formed in the upper part of the back breadths; all the fullness is carried backwards, and the *bouffant* is caught up by ribbons placed underneath or by tacking. The *bouffant* arranged in this manner sometimes takes the place of an upper skirt, but *Tuniques* and *Polonaises* are still very much in Fashion, and with these the *bouffant* is formed in the upper skirt, or by pleats or frills in the back breadths and the side seams, assisted by ribbons underneath and by tacking as we have named above, which will produce a most elegant and graceful arrangement of the *bouffant*.

Sleeves show great variety in the form and arrangement of the trimmings at wrists; all the newest styles are shown in our plates.

Trimmings are now very varied, and comprise *ruches* and *biais* bands alternated in color, and often bound on one or both edges;—flounces pleated or *ruched*,—draperies carried up, down, or crosswise on the skirts, and fastened by tabs, bows, or buckles:—embroidery, braid and *pas-sementerie*, often enriched with jet beads; fringes either twisted or terminating in balls, and often dotted with jet;—bands of colored velvet of various widths:—bows of graduated sizes;—scarf ends attached to the sides of waist and often serving to loop up the skirt;—skirts with the fronts and backs trimmed in different styles;—and *basques* of different forms lying one over the other. Here is a variety of trimmings that will suit every one, but great care is necessary in order to choose the style of trimming and the shade of color suited to the material of the dress. It is also necessary that the composition and arrangement of a toilette should be guided by extreme good taste, so as to avoid any exaggeration, and to produce a costume, which, while containing a varied combination of materials and ornaments, shall yet be elegant and ladylike in appearance.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the ALEXANDROWNA POLONAISE, as shown on the first figure of our first plate. The pattern consists of three pieces, front, sidepiece, and back. The sidepiece is given complete in its full length, but the size of our paper would only allow us to give the upper parts of front, and back. The front edge when completed should be 37½ inches long, the seam under the arm being of course made to agree in length with the sidepiece. The back skirt should have the side-seam 25 inches, measured from the waist, so that the back skirt will be found longer than the corresponding part of the sidepiece: this extra length is to be gathered in towards the top, so as to form a *bouffant* at back of skirt. The full length in the middle of back from the neck to the bottom of skirt should be about 40 inches.

Our second pattern (cut in blue paper) is the CORSAJE PATTI, as shown on the centre figure of our fourth plate. This Corsage may be made to button up the front, or may be cut off at the prickled line, if it has to be worn with a *gilet* like the engraving.

In case it should be preferred to make up either of these patterns with sleeves, we have given the top front of a sleeve suited either for the Polonaise or the Corsage.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR THE CARRIAGE OR THE PROMENADE.

Fig. 1.—This Costume consists of a skirt of black silk, and a Polonaise of white Cashmere. The bottom of skirt is trimmed by a flounce of moderate width, headed by a very narrow one, above which is a flounce of black velvet of the same width as that first named: this is partially covered by another narrow flounce of silk, headed by two *bouillons* and an upright pleated frill. The skirt of Polonaise is formed of two separate portions; the front is rounded and caught up at sides, and is trimmed in the centre by a rather broad *biais* band of black silk, pleated at intervals, and continuing to the neck: on this band are placed bows and short ends of black velvet. The other portion of skirt is square-shaped and is caught up *en bouffant*: it is cut up to a certain distance at centre of back, and has at the sides *revers* of black silk, each fastened by a button. The *corsage* is without sleeves, and is trimmed at the neck by a broad upright pleated collar of black silk. There are sleeves of black silk, having *mousquetaire* cuffs bound by velvet and edged by narrow quillings of the same material. These cuffs are fastened by a velvet button, and partially conceal narrower ones, also bound by velvet, and above which appear double *biais* frills of silk, slightly pleated. Each sleeve is finished by a bow and two ends

of black velvet. Chapeau of mauve and white ribbon, white flowers and a mauve ostrich feather.

This Costume is by MADAME BERENGERE CAVALLY. We give the full-sized pattern of Polonaise.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of a pale shade of the new color called *Lie de vin*. The front of under-skirt is trimmed in a slightly different style from the sides and back. At the bottom is a narrow flounce, having above it, a very broad pleating edged at bottom by a *rouleau* and a narrow quilling, and at top by a *rouleau* and two upright pleated frills. The sides and back of skirt are trimmed by a pleated flounce headed by a *bouillon*, a *rouleau*, and two upright frills continued from front, and having beneath it, another *bouillon* headed by a *rouleau* and a narrow quilling. Under this trimming, appears a narrow flounce, which is a continuation of that in front of skirt, already named. The upper skirt consists of two separate portions, the front is cut in one with the *corsage*: it is edged by a *bouillon* headed by a *rouleau* and a narrow upright quilling; it is slightly raised at the sides, and is closed by a row of buttons which are continued up the front of *corsage*. The other portion of skirt is formed of a large square-shaped piece, very *bouffante*, and edged by a flounce headed by a *rouleau* and a quilling. Falling over the *bouffant* are two deep pointed *basques* edged like the back of skirt, and these are partially covered by another *basque*, square-shaped at the sides, and hollowed out in the middle, so as to form points; the hollowed space being filled in by a pleated piece. The *corsage* is trimmed *en cœur* by a *bouillon*, terminated (on the chest) by bows of silk. The sleeves are finished by deep pleated frills partly enveloped by pieces of silk, open in front and each edged by two *rouleaux* placed close together; and these pieces are headed by *bouillons* with upright quillings.

This Costume is from the CARREFOUR DROUET.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress à deux jupes of grey silk. The under-skirt is trimmed by two puffings edged by narrow frills bound by scarlet silk. The upper skirt is finished by a puffing, similarly edged, it is caught up at the sides. The Veston is of pale grey Paris cloth. It is cut up in the centre of back, and is trimmed by bands of scarlet braid which are carried up the sides of back opening. At each side of front opening are four rosettes of similar braid, and at the sides are pockets marked out by braid, and each finished by a rosette. The sleeves have *mousquetaire* cuffs similarly trimmed, and the upper portion of the garment is covered by a large square-shaped *fichu* of white muslin, edged by lace. Grey felt Hat having the brim turned up and bound by scarlet velvet; the hat is trimmed by a grey ostrich feather, and has at left side a group of bows of scarlet velvet, with a buckle in the centre.

MAISON SCHILLER, Boulevard des Capucines.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes, of grey silk, of a slightly green tint. The lower skirt is trimmed by a broad *biais* flounce vandyked at the lower edge, and put on in groups of hollow pleats. The upper skirt is open in front, and turned back at the sides, while the back forms a train and is *bouffante*. The Mantelet is of black silk. The fronts form deep square-shaped tabs, and the back which is very short, forms a rounded *basque*. At the side are large loose square-shaped pieces, representing sleeves, starting from the shoulders and open in front. The tabs are edged by black braid or gimp, and are finished by a frill of black lace headed by a row of gimp from which start small balls. Above are five more rows of similar trimming. The *basque* is edged by a frill of lace headed by a row of gimp surmounted at a little distance by a second row with balls: the loose sleeves are edged by lace with a row of the same trimming. The *corsage* is trimmed by a frill of lace headed by a row of the fancy gimp, above which are placed at equal distances two other rows, the whole representing a *Pelerine*. Chapeau of white straw trimmed by black velvet, white ostrich feather and some flowers.

MAISON PIGMALION, 102, rue Rivoli.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER-SHOW.

Fig. 2.—This Costume consists of a skirt of brown silk, and a Tunique of light blue Cashmere. The skirt is without trimming. Near the bottom edge of Tunique is a *biais* stitched band of brown silk, surmounted by a similar but much narrower one. The Tunique is caught up at sides, and forms a large *bouffant* at back. The front of *corsage* is of brown silk; it has very deep square-shaped *basques*, closed by blue buttons which are continued to the neck. The *basques* are bound by blue cashmere, and on each, is a large square pocket, similarly bound. The neck is trimmed by a double upright frill bound with blue cashmere. The sides and back of *corsage* form a *veston à basques*, without sleeves; it is of blue cashmere. The *basques* are open in the centre of back and are finished by *revers* of brown silk, each fastened by a blue button. The *basques* and *revers* are bound by blue cashmere. The sleeves are of brown silk like the front or *gilet* portion of *corsage*: they have double *mousquetaire* cuffs, the inner ones are of blue cashmere, and are bound by the same material and finished by single-buttons: these are partially covered by the outer cuffs of brown silk bound by blue cashmere and finished by buttons. Chapeau of white chip, trimmed in front by a garland and a small bouquet of roses, with a blue ostrich feather.

CARREFOUR DROUET.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes. The lower-skirt is of lilac silk, and is without trimming. The upper skirt and *corsage* are cut in one à

Princesse, and are of cream-colored silk. The entire front is closed by a row of buttons, and the back of skirt is hollowed out to about two thirds from the waist. The edges are trimmed by a flounce of black lace headed by two *biais* bands, stitched on and placed close together. The top of back opening is concealed by a *bouffant*, which is caught up at left side by a draped scarf-end of lilac silk, terminating in a floating end and forming a large bow attached by a steel buckle: this scarf is carried to left side of waist, to which it is attached by a smaller steel buckle, and from thence it crosses the front of *corsage*, and is terminated on the right shoulder by a bow and short end fixed by a third buckle. The neck is trimmed by a broad flat collar of black lace with a heading, and at back of waist are two bows of lilac silk, with a buckle; the sleeves are finished in accordance. Chapeau of white straw turned up at back, and trimmed by black velvet ribbon, lilac flowers and an ostrich feather of each color.

This elegant Costume is from the MAISON GAGELIN. The *Corsage Princesse* with its upper skirt may be cut from our first full-sized pattern.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt is of sky-blue silk: it is à *traine* and is trimmed at the bottom by a pleated flounce of tarlatan of the same color, headed by a *rûche* of tarlatan, also pleated. The front of skirt is also trimmed by two *bouillons* of the tarlatan surmounted by a pleated *rûche*, and dotted with eglantines placed on single bows and ends of dark blue velvet ribbon. The upper skirt is of sky-blue tarlatan: it is composed of two distinct portions: the back forms a large *bouffant*, and the other portion of skirt is cut to form a rounded drapery in front, and at the sides, two very deep square-shaped double tabs; the whole is edged by a band of dark blue velvet ribbon, to which is added for the drapery, and the front sides of tabs, a pleated frill of the tarlatan. The *corsage* is of sky-blue silk covered by tarlatan: it is trimmed *en berthâ* by folds of tarlatan finished by a narrow band of dark blue velvet ribbon with a frill of tarlatan, and caught up at equal distances by draped bands of the same material, thus forming festoons separated by eglantines accompanied by bows of dark blue velvet ribbon.

This elegant Ball dress (which would be suitable for a very young lady,) is designed by M^{ME}. DU RIEZ, 2, rue Halévy. We gave the full-sized pattern of this *corsage décolleté* with our last month's No.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The lower-skirt is of *jonquille* silk, it has a train, and is without trimming. The upper-skirt is of white tarlatan. It is caught up at sides, so as to form folds in front, the back portion falling much deeper. The left side is fastened by bows and

fringed ends of broad black ribbon, one end is much longer than the other, and is finished by a red rose with buds and foliage, a similar rose is placed between the two bows. The right side of skirt is fastened by much smaller bows and shorter ends of similar ribbon, the ends being without fringe. The front half of skirt is edged by two flounces of white lace, the upper one headed by a *rûche* of black silk, dotted with red roses placed at equal distances. The back is edged by a single flounce of broader lace similarly headed. The *corsage* is trimmed by a white lace *berthé* headed by the *rûche*, and on the chest, as well as on each shoulder, is a red rose. *Ceinture* of black ribbon, fastened at back by a group of bows.

MAISON GAGELIN.

BALL COSTUME.

Fig. 3.—Dress of rose-colored silk. The skirt is trimmed by three flounces of silk, and two of white lace, arranged alternately. The upper portion of skirt is covered by two square-shaped pieces of the silk, these are caught up and fastened in front, by three *papillon* bows of rose-colored ribbon mixed with white lace: at the back, they are carried under the *bouffant*, beneath which appear two bows and ends of rose-colored ribbon, and also two other ends, composed of pleated *rûches*, each having in the centre a *biais* band; these ends are broader at their base, and are edged by white lace. The two square pieces before named, are edged by flounces of white lace, and are partially covered by frills of lace and pleatings of silk. The *Sortie du bal* is of white cashmere: it is of the Mantelet shape. The front forms deep square shaped tabs, and the back portion is rounded. It is edged by a tassel fringe of white wool, each tassel finished by a gold ball: the fringe is headed by a fancy gimp of white and gold braid, above which is one of gold only, and the whole is surmounted by an *arabesque* trimming of braid of the same metal. The upper portion is finished by pleats of white satin, forming in front a slight point, and at back, a much deeper one; and enclosed by an upright *biais* frill of white cashmere, arranged in groups of pleats and having near the edge, a narrow band of gold braid or gimp: this trimming represents a hood, and at the extremity of the back point is a tassel, while the point in front is finished by two similar tassels.

MAISON DIEULAFAIT.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of greyish green *foulard*. The bottom of lower skirt is trimmed by four flounces, each bound by rose-colored silk. The upper flounce is put on with an upright heading similarly bound, and starting from a *rouleau* of black silk. The flounces are surmounted by three bands of black velvet ribbon, graduated in width and bound by rose-colored silk. The upper skirt is round in front, forming two deep points, the back falling much

deeper: it is edged by a flounce arranged like the upper one on the skirt just described, it is caught up at the sides and fastened at the left side, by bows and short ends of black velvet ribbon bound by rose-colored silk, a draped band being carried to the waist. The opposite side is fastened up by a group of two bows of similar velvet, with two floating ends, one rather longer than the other. The front of skirt is trimmed by six chains of bows of narrow black velvet ribbon arranged horizontally and bound by rose-colored silk, and these chains diminish in length as they approach the waist: in the centre of each is a steel buckle. The *corsage* is open on the chest, and is trimmed by *revers* of black velvet, bound by rose-colored silk and continued round the neck: these *revers* are crossed (below the chest) by five bands of rose-colored silk, and on the upper band are bows of black velvet ribbon bound by the silk, and above this point the *corsage* is finished by an upright frill of black velvet bound by rose-colored silk. The sleeves have large cuffs lined and bound by rose-colored silk, and cut open at backs; they are slightly drawn in by chains of bows of black velvet ribbon with steel buckles. *Ceinture* of black velvet ribbon bound by rose-colored silk, and fastened in front by a steel buckle. Straw Hat with turned-up brim bound with black velvet; it is trimmed by pink flowers and black velvet ribbon. A Shawl or Mantle would be added for the Promenade.

This elegant Costume is by M^{me}. DU RIEZ.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of cream-colored Alpaca. The bottom of the lower skirt is finished by a broad flounce, the upper portion of which is covered by a much narrower one, both bound by sky-blue silk, and the upper flounce is headed by two double *biais* bands of similar silk placed close together. Above is another narrow flounce, bound and headed in the same way. The upper skirt is formed of two distinct pieces: the front forms a square-shaped *tablier* slightly rounded up at sides, and edged by two narrow flounces, each lined by sky-blue silk: the upper flounce is headed by a *biais* band of the silk, and at a little distance above, is a similar but rather broader band. The portion of skirt forming the sides and back is deeper, and is gathered into the *tablier* just described: it is *bouffante*, and is rounded at bottom edge, which is finished like the front portion. The *corsage* is replaced by a *gilet* of sky-blue silk and a *veston* of white cashmere. The *gilet* forms a pointed *basque*, and is closed by buttons. The upper portion of *veston* is finished by *revers* bound by sky-blue silk, square-shaped at bottom, and each fastened by three fancy steel buttons. At the sides of *veston*, are *mousquetaire* pockets similarly finished. The back is open to the waist, and near the edges of opening are pointed *revers* bound by the blue silk and having at each extremity a fancy steel button. The sleeves have *mousquetaire* cuffs bound and finished *en suite*. *Chapeau* of white chip trimmed by white

flowers and a sky-blue ostrich feather.

MAISON BOUDET. The Casaque a Gilet may (with slight modification) be cut from the first pattern given with our March Number.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of pale lilac silk. The skirt is trimmed by a very broad pleated flounce, the top of which is covered by a narrow flounce also slightly pleated, and edged by black velvet. This flounce is headed by a *biais* band of dark lilac silk edged by black velvet, and above are two similar bands. The upper skirt is open in front and *bouffante* at back: the sides are turned back so as to form *revers*, each finished by three broad *biais* bands of dark lilac silk edged by black velvet. These bands become narrower and approach each other near the *bouffant*, and the lower one forms a heading to a pleated flounce edged by black velvet, the bottom of skirt being finished by a similar trimming. The flounce (edged by black velvet) is continued under the *bouffant*. The *corsage* is represented by a kind of *veston*, crossing over the chest from right to left and forming a point. It is open *en cœur*, and has pleated *basques* and a large turned-down collar of dark lilac silk. The edges are all finished by black velvet. The sleeves have double cuffs, the lower ones are slightly of the *mousquetaire* form, but are deeper at back than in front, and have pointed *revers* of dark lilac silk. The upper ones are formed of upright pleated frills edged by black velvet.

MDME. BREANT CASTEL, 19, rue du 10 Décembre.

PLATE THE FIFTH.

No. 1 is a CHAPEAU of Italian straw. The brim is turned up at back, and the inside is trimmed by a puffing of sky-blue satin. Near the edge of brim, is a narrow *rouleau* of black silk. The crown is surrounded by a *biais* draped band of black silk edged at each side by a double band of sky-blue satin. In front are three large bows of black silk, one appearing above the crown, a second forming a point and inclining to the left side, while the third is carried to the right side; to this trimming are added two yellow *tulips* with leaves: starting from the bows, a black ostrich feather is carried above the crown, towards the back. Under the back of brim are three bows of black silk with a small *bouquet* of yellow tulips. MESDMS. BRIE ET GEOFRIN.

No. 2 is a CHAPEAU of rice-straw. The brim is turned up more at sides than in front, the back being carried very low: near the edge is a *rouleau* of black silk, and the inside is also finished by a black ostrich feather trimming, to which is added at left side near the back, a *bouquet* of Bengal roses with buds. The crown is surrounded by a draped band of black silk, and in front are two large bows of the silk, from which a black ostrich feather is carried over the crown towards the back: this is trimmed by two loops of black silk with a floating end, and these are partially concealed by a second feather which starts from the right side, being placed in a position corresponding to that of the *bouquet* of roses already described. This elegant Chapeau is also by MESDMS. BRIE ET GEOFRIN.

No. 3 is a CHAPEAU of rice straw, having the brim turned up in front, and hollowed out at back: it is bound by black velvet. The left side is trimmed by a garland of pink and white *eglantines*, placed on a double frill of white and of black lace, above which, ap-

pears on the crown, a puff of black spotted *tulle*. In front is a black ostrich feather which is carried to the right side, and also a sky-blue and a black feather, accompanied by a blue *aigrette*. The hollowed out space at back, is filled in by a group of three large bows and a single floating end of black velvet. MAISON BONDY, Rue Lafitte.

No. 4 is a CHAPEAU of rice-straw, having the brim turned up all round and trimmed near the edge, by two narrow *biais* bands of black silk placed close together. The crown is surrounded by a draped band of black velvet, and slightly at the left side of front is placed an *agraffe* of jet, from which start two black ostrich feathers, both appearing above the crown, and one inclining to the right side. From these feathers a band of black velvet ribbon crosses the crown and is terminated at back by a group of bows of rather broader velvet, having at each side a *bouquet* of white *primulas*, one situated at the back, and the other at the left side. MAISON DUCHAILLU.

No. 5 is an EVENING HEAD-DRESS (or CAP). The crown forms a puff and is surrounded by a frill of white lace headed by alternate puffs of light violet ribbon and of dark violet velvet. The summit is covered with violets, and at the back are bows and long loops of the light violet ribbon and the dark velvet. This elegant Headdress is from the MAISON FOUCHE.

No. 6 is an ornamental CUFF for a white muslin sleeve. It is formed of alternate bands of lace insertion and of pink ribbon, it is open at back and is edged by a double frill of lace, having in the centre a *rouleau* of pink silk, and it is crossed by a twisted band of pink ribbon terminating in bows and ends at the back. MAISON CAPRICE.

No. 7 is an elegant GILET from the same House as the Cuff No. 6. It is composed of rose-colored silk. The lower portion (extending below the waist) forms a sort of *plastron* and is buttoned in the centre. The upper portion is composed of folds of the silk edged by an upright *fluted* frill which forms large pleats at back of neck. This trimming is accompanied by white *tulle* similarly arranged. The outer edges of the Gilet are finished by a broad frill of white lace, and at the summit of *plastron* is placed (at left side of the chest,) a rose with buds and leaves.

No. 8 is a coronet-shaped BONNET of black *tulle*; having the brim turned up and edged by black velvet. The inside is trimmed by a thick garland of pale violets, dotted with buds of the tea-rose. The bonnet is partially enveloped by a sort of veil of black *tulle* edged by lace, and which also forms *brides* at the back. On the top is a small *bouquet* of tea-roses and pale violets. MADAME MARIA BOIREAU.

No. 9 is a CHAPEAU of salmon-colored *tulle*. The brim is turned up all round, and is covered by silk of a rather deeper shade, surmounted by a *biais* band of similar silk, and the edges by a narrow *rouleau* of brown velvet. The inside is trimmed by twisted bands of silk, and of brown velvet, and in front, but slightly towards the left side, is placed a *bouquet* of roses of various colors, with foliage. The crown is surrounded by a drapery of *tulle*, and starting from the *bouquet* just described, is a band of silk edged by brown velvet, which crosses the brim and encloses a bow of the same materials inclining to the right side. From this point also start two brown ostrich feathers which fall towards the left side and are separated by a puff of *tulle*. Above is a white ostrich feather which inclines to the right side and spreads over the top of crown. The whole of this trimming is surmounted by a white *aigrette*. MADAME ANDRÉE.

No. 10 is a CHAPEAU *Paillasse* of rice-straw. The sides of brim are turned up and covered with black velvet. The crown is surrounded by a band of black silk, with a sky-blue ostrich feather trimming, and on the left side are two large bows, each composed of velvet and silk, and fastened by a bronze buckle. The bows are partially concealed by a small *bouquet* of

marguerites, starting from which, a long blue ostrich feather terminates at the back, accompanied by a loop of black silk starting from the band and carried round the crown. MADAME. ESTHER.

No 11 is a CHAPEAU of Italian straw. The brim is turned up in front, and is edged by a narrow *bias* band of sky-blue silk. Inside is a black ostrich feather trimming, and on the left side of brim, near the front, is a *papillon* bow of ribbon, from which start two rose buds and a small spray of white lilac; the crown is surrounded by a band of sky-blue ribbon, and by a drapery of black spotted *tulle*, and in front are two large bows of blue ribbon, with a blue and a black ostrich feather, the blue one falling over the crown, and the other inclining to the left side. Starting from the bows just named, a band of ribbon is carried along the left side of crown, and terminates in a loop with two floating ends accompanied by a trail of rose-buds and white lilac. One of the floating ends is short, and the other is much longer. This Chapeau is by MESDAMES. BRIE ET GEOFFRIN.

No. 12 is a CHAPEAU of *mauve tulle*. The brim is turned up in front and is slightly hollowed out at back, and the turned up portion is covered by a *ruching* of *tulle*, partially covered by a garland of pale violets, to which are added in front, two rose buds with leaves. The crown is surrounded by a twisted band of *mauve* ribbon and by a drapery of *tulle*. In front are two large upright bows of *mauve* ribbon, starting from which, a garland of the violets is carried above the crown, terminating at the back. The back is also trimmed by four bows of ribbon. The top of crown is covered by puffings of *mauve tulle*. This elegant Chapeau is designed by MADAME DUCHAILLU.

OUR AMATEUR CONCERT.

I wonder if the conductors of such musical treats as the London Popular Concerts, ever give a thought to amateur and country performances, and whether, if they do, mingling with professional scorn, and diminishing it, is a knowledge of their ignorance of the difficulties which attend the duties of an amateur manager. I hope so.

I am resident,—the rector's daughter,—in a country town, one of third rate importance in a Western county. My father and I came here from London, finding the parish much neglected, the late pastor having been a very old man. We at once tried to reform the spiritual, moral, and physical condition of our new parishioners, and among other things consigned to my special charge was the choir. It would be invidious to particularly describe the style and quality of the sacred strains which I heard at the first service in church. It came to my knowledge shortly afterwards that special chants and hymns had been practised, and that an anthem had been contemplated, but the idea was resigned. I felt grateful for the attentions of my new friends, but I think their decision to leave out the anthem earned the feeling equally with their executed performance.

I attended the next Wednesday night practice, determined to gauge the quality and number of my new choir. As I listened to various "Hymns Ancient and Modern," I regretfully thought of the musical little band, for whom I had played the organ in the London church,

where my father was curate; of the tasteful, earnest singing, the true lovers' appreciation of harmony, and my heart sank a little at this first practice in the dimly lighted church. The organist was a blind old man whose playing was fumbling and faulty. I thought of blind Milton's "organ pealing to the full-voiced choir below," and a strong feeling of pity came into my heart for this "mute inglorious" brother, who with his shaking head on one side, covered by a shabby velvet cap, sat listening as one of the choir called out the notes of a new hymn tune. He picked them out on the instrument slowly, like a child practising, and after a pause, he played the tune through with tolerable correctness.

The choir consisted of three men and four women, all of the lower middle class, the men small tradesmen, and the women, who were young and very pretty, being the assistant and apprentices of the leading milliner of the place.

It is not my intention to enter into particulars of how I trained my choir, though I could say much of assistance readily given, courteous suggestions met by ready, if awkward attempts at improvement of the blind organist's pension, and my own difficulties when I succeeded him.

One great trial was the absence of ladies of my own class to assist me. There were no resident gentry, and the county families treated the inhabitants (the rector's family included) with aristocratic contempt. The place was a little colony of tradespeople and workers in a good sized factory, where most of the labouring men and women were employed. These *employees* supported the tradesmen, and the tradesmen each other. Work was the order of the day, and in many cases, I am sorry to say drink was the order of the night.

It would be a long story, and unsuitable on the present occasion, to tell of our struggles with the dirt, disorder, and ignorance of this place. There was little actual poverty, but much dissipation, and our fight for the souls of this poor flock, was, is now, and must be, a hard one, needing courage and constancy, patience and hope.

At length, when my father's reading room, and my sewing-class and mothers' meeting were started and fairly flourishing, I turned my attention to a pet project which had dwelt in my fancy since the first night I had practised with the choir. I formed a choral society for the benefit and amusement of the young people of the town. I was assisted by Mr. Grey, master of the factory before named, himself a clever and appreciative musician. He readily undertook the office of instructor, with the proviso, that when the finances of our little society should warrant the step, a professional man from the county town should be engaged to attend in that capacity.

On the disappointments, vexations, hopes and fears attending the infancy of my pet scheme, I shall not dwell, but go forward to the time, when, twelve months after the forma-

tion of the society, its members determined to give a concert.

We mustered at that time forty members. The daughters of tradesmen of the better class had rallied round me in full force, and they were soon followed by brothers, lovers, and in a few cases fathers also. I must admit that in the formation of my society it was my lot to witness much of that petty feeling of *caste* which appears so strongly in country towns, and it was only by firmness on my part, and persuasion on Mr. Grey's, that we were able to include in our number the four pretty choir singers, who had really good voices, though capable of much improvement.

The music-mistress of the one boarding-school kindly volunteered to be our accompanist, and I enrolled myself among the sopranos. A neighbouring farmer brought his daughter, an interesting girl with long curls, and a sweet bird-like voice, and announced his intention of playing the flute at our meetings. He produced a beautiful, silver-keyed instrument, by a first class maker, and displayed such skill, that I welcomed him eagerly. He was well known to Mr. Grey, and the presence of two such substantial men gave a steadiness and weight to our proceedings, which might otherwise have been wanting.

The clerk of a neighbouring parish hearing of our society, joined it, putting a powerful bass voice at our service, and a somewhat erratic bricklayer, whose fame as a violoncello player had reached me, was requested to join us, though I must say that on practice-nights he was not unfrequently fetched from the nearest inn. A young man of the place also, a skilful violinist, was induced by Mr. Grey to enrol himself a member, and our society was complete.

My father united the duties of secretary and treasurer, and often dropped in to hear our part singing, but his commendations, though truthful, were not very warm at first.

However, patience and perseverance accomplished much, and when we felt our hard work beginning to tell, Mr. Grey proposed, and Mr. Drewitt the farmer seconded, a resolution that "the — Choral Society should give a Concert."

We were all eager, all impetuous, and before the meeting broke up, the date was fixed, and the programme partly decided.

From that night my troubles began; shared however and lightened by Messrs. Grey and Drewitt, who threw themselves heart and soul into the plan, and were as enthusiastically anxious for its success as myself.

"It is our first attempt," we said, "and we must not fail." We felt indeed that the eyes of that western county were upon us, and vague ideas of criticism in the weekly "*Chronicle*" flitted through my mind. Yes, we *must* succeed.

Many times during my London life, I had assisted in getting up an amateur concert, but never had I felt the sense of anxious responsi-

bility which filled my mind as I discussed arrangements, concerning the event which was to place a few of their fellows as amateur musicians before a critical and perhaps depreciating audience.

The society too, was so essentially *my* project, the members were captives—some at first very unwilling ones—of my bow and spear, and on me as founder and principal supporter, rested the onus of its first success or failure. I grew feverish as time went on, and at length a morbid feeling took possession of me, that if this concert was a failure, I could never again enter the school room on our practice nights with erect head and smiling face as heretofore, and though I could not give up my duties in the society I had formed, I must thereafter perform them in fear and trembling.

That programme! what care and thought, what delicacy, what necessity for tact to choose the best singers without giving offence to individuals, were expended on its composition. I have a copy of it now in my desk, printed on green note paper, with scalloped edges. As my eyes wander down it, I can recal a difficulty with every one of the pieces, and like Elaine with Sir Lancelot's shield, I often recount the "hairsbreadth scapes" which attended my warfare at that period.

I had to meet and do battle with incompetency, vanity, slothfulness, and forwardness, I had to use spurs to some, a bit with others. One declined to assist in the choruses because she was not asked to sing a solo. I had good and sufficient reasons for refraining from such a request, but I could not inoffensively explain them to this lady.

Another, whose voice was really beautiful, declined to join in the part singing, having a solo to execute, and in defence of her refusal boldly alleged that neither Mmes. T. or S. D. sang in the choruses at the Hereford Musical Festival, in the preceding autumn. Could I tell this would-be *prima donna* that comparisons were odious, or I might have drawn one between her style of singing, and that of the ladies she named?

Pretty Miss Drewitt, with her modest manner, was a great help. When asked to sing, she replied at once that she would do her best. Her quiet words were a cordial to me after the ambitious declarations of the grocer's daughter. I do not intend to subjoin the programme. It would be showing the nakedness of the land indeed.

The first part was sacred, and in it I had set my heart on having Mendelssohn's beautiful quartett, "Cast thy burden." It was soon practised. I undertook the soprano, and the schoolmistress the contralto. With the tenor part we experienced some difficulty, but it was at last entrusted to a young carpenter, whose sweet mellow voice was very useful in our society. Mr. Grey took the bass part, and was also to execute the preceding recitative.

This quartett really went so well at practice, that my heart grew light, and though as the

day approached, I had many doubts and fears, I was much more hopeful of success than I had been.

The event was fixed for a Thursday night. Our practice on Monday night was very cheering, but on Tuesday morning I was horrified by the receipt of a note from Mr. Grey, telling me that he was obliged to go at once to Manchester on important business. He hoped to be back by Wednesday night at latest, and would devote Thursday entirely to concert business. With this promise I was fain to be content. On Tuesday the ladies and I practised alone, and Wednesday found us all busy with flowers and evergreens for decorative purposes. We were late in leaving the school room, and it was quite dusk when I reached the rectory. I had not been in more than five minutes when I was summoned to the kitchen to speak with old Mrs. Smith, the mother of my promising tenor, who told me tearfully, that her son had broken his leg that afternoon. Here was a dreadful blow, for beside the quartett, I had depended on his clear voice, correct time, and steady singing, for aid in the part-songs. I sympathised with the poor woman, however, and my father at once went to see him. When bidding him goodbye, I begged that he would call on Mr. Grey, on whose return I depended, and ask his advice.

Judge my horror when my father returned with the news that my chief adviser was still absent. He had seen Mrs. Grey, a beautiful, refined woman, but an invalid,—she was a little anxious, but supposed her husband to be detained by business. To add to my troubles, I felt strong symptoms of a cold, and in utter weariness I retired to bed. The following morning brought little comfort, for Miss Sanford, my contralto, waited upon me to request leave of absence, as her mother was ill.

"It is but six miles," she said kindly, seeing my distress, "and if I can leave my mother, I will return in time for the concert." It was but a faint hope, but I was fain to be comforted.

I am sorry to say my troubles rather amused than distressed my father.

"Yours is a strong quartett," he laughed, "let me see, the soprano has a cold, the contralto's mother is ill, the tenor has broken his leg, and the bass is lost!"

I could not see the joke, however. I was a little comforted by a message from Mrs. Grey, saying she had heard from her husband, who had been unavoidably detained, but yet hoped to be in time for the concert.

I nursed my cold, which really grew better, and by half-past six, I was dressed, and in my place in the school-room.

The overture—piano, flute, two violins, and violoncello,—was half played, when Miss Sanford quietly took her place, and just as the last notes were dying away, flushed and tired, but music in hand, Mr. Grey entered. He had heard of the tenor's accident, and under cover of the loud applause which followed the overture, he whispered to me,—

"We must sing it as a trio. It is better

than leaving it quite out, and it is too late to substitute anything."

As he spoke the accompanist played the preliminary notes of his recitative, and the next moment his deep rich voice rolled through the room. I never remembered how I sang my part, but I know that in no London concert room had applause sounded so sweet to me as the loud clapping, stamping, and cries of "Encore" which marked the approval of this country town audience.

Our first concert was a success, and when later on the audience joined us in "God save the Queen," I felt all my anxieties, disappointments and troubles a thousand times repaid, by the cheering praise awarded to our honest efforts for the Amateur Concert.

H. S.

The Theatres.

Miss Marie Litton's management of the COURT is very spirited and successful. "The White Pilgrim," which is the principal attraction, is played with a powerful cast, including Mr. Hermann Vesin and Mr. George Rignold. At the PRINCESS's the production of "Mary Queen of Scots," the new historical play by Mr. Wills, is quite a success, the principal characters being supported by Mr. and Mrs. Bousby, who are as well received in their new parts as in any former representation. "Elizabeth, or the Exiles of Siberia" is the title of the grand spectacular drama just produced at the ADOLPHI: it is admirably put upon the stage, the scenery, illustrative of Russian manners and customs, is very good, while the dresses, ballet, and music leave nothing to desire. It is preceded by a sparkling little farce by John Oxenford, entitled a "Waltz by Ardit." A beautiful new drama by Hamilton Aide, entitled "Philip," is engaging public attention at the LYCEUM: those clever artistes, Mr. H. Irving, Miss G. Pauncefort, and Miss Isabel Bateman appear in it.

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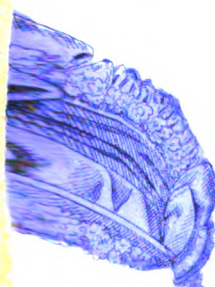
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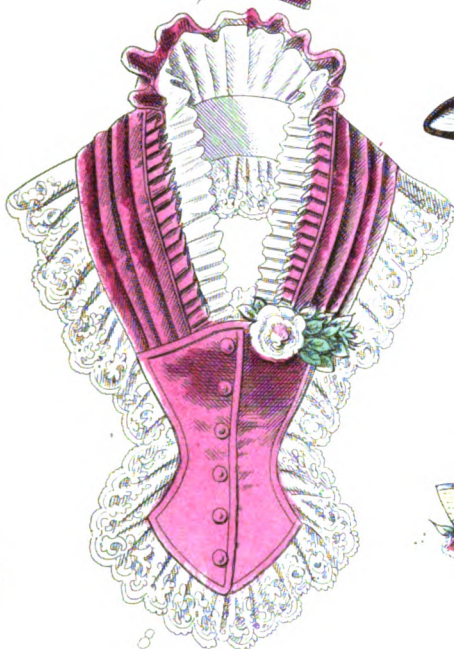
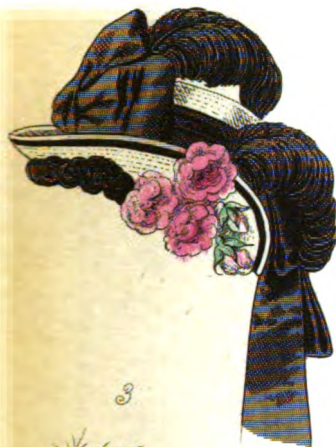
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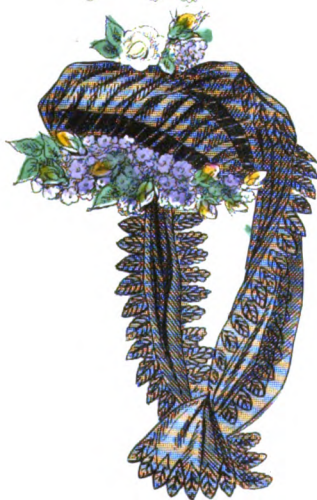
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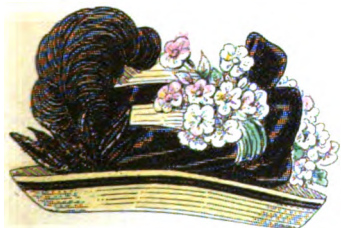
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April 1874

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Le Monde Elegant

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 605.

MAY, 1874.

VOL. 51.

Observations

ON LONDON AND PARISIAN FASHIONS.

The return of her gracious Majesty to Public life, has given a great stimulus to Fashion. Her Majesty seems to be at present enjoying the health and happiness which were her lot many years past, and this, together with the happy union which seems to exist between the various members of the Royal Family, gives great pleasure and satisfaction to all her loving subjects.

The world of fashion is sure to be more brilliant this season than it has ever been. The British nation is now making great advances in taste, and in appreciation of the elegant in Costume, combined with great originality. It may appear to some, that the present style is a little too bold in its strong contrasts, but the eye soon gets accustomed to these things, and a fashion that at one time seems outrageous, soon becomes familiar, and we appreciate its beauties. This boldness of style indeed may at last become an exaggeration, and then we shall have a change, but until all its aspects have been developed, this exaggeration will not take place.

Last month our plates of Costumes showed several strong contrasts of tone and color,—a white Polonaise with a black dress,—the strong contrast of light blue and dark brown, and then an Evening Costume with a wide black sash on an amber and white dress. This month we have a white muslin Tunique on a ruby dress, a black dress and a white muslin Tunique trimmed with straw-colored lace, and the strongly marked contrast of ruby satin and velvet with grey silk.

These contrasts of color, combined with boldness of form, are the characteristic styles of the present season.

It is however, not every artist even, that can combine these ideas with good taste, and it is therefore necessary that our fair readers should be careful in their selections of colors and ma-

terials, so as not to bring the present style into disrepute.

There is nothing strikingly new in the actual forms of the various articles of Costume, but in those forms and in the fashionable colors, there is great variety, and styles may be found which are suited to every figure and complexion.

We generally indicate the styles of Costume and the colors which are suited for dark hair and for the blonde, or for those ladies who have hair of a medium tint: attention to these things generally tends to heighten the effect of the various styles of beauty.

The Polonaises will still continue fashionable; they are being designed in a great variety of forms, and are trimmed in every variety of style.

Costumes *en suite* will be very fashionable for outdoor wear, as examples we will name fig. 3 plate 1, figs. 2 and 3 plate 2, and fig. 2 plate 3.

Mantelets are made in a great variety of form and style. Fig. 2 plate 1 shows a square cut or loose form, fig. 1 plate 2 is a medium fitting style, and fig. 3 plate 4 is a tight-fitting Casaque-Mantelet.

Some of the London Houses are trying to introduce black silk Mantelets without sleeves, trimmed with jet beads and bugles; some are tight-fitting, others are half close-fitting, and others are of the loose-fitting Dolman shape. We cannot say whether they will be generally adopted.—The bugles are apt to become detached in wear, which is found to be inconvenient. There was, however, an attempt to introduce these trimmings in Paris last Autumn.

The *bouffant* style is still fashionable, and we expect it will continue in favor for a long time. The *bouffant*, worn with a medium train, has certainly a very graceful effect. We give the proportion of the train in our present Number, on a diagram or reduced pattern printed on pink paper, with the dimensions of all the various parts marked in inches.

The best manner of looping up the skirt or tunique *en bouffante*, was described in our last month's Number.

The Russian styles are, as we indicated in

our previous Number, having an effect on Fashion; this will be seen by fig. 3 of plate 2.

The Elizabethan frills still continue in favor; they are made in great variety of form.

Sleeves are generally worn plain to below the elbow, finishing with cuffs; and in these cuffs there is great variety and elaboration: they partake indeed of every variety of form and style.

For further details we refer our readers to our plates of Costume for the present month.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all out for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest, and 34 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February 1874, copies of which may be had from the Publishers, or by order from any Bookseller.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the MUSCOVITE CASAQUE, shown on the third figure of our second plate. We have given the front, sidepiece, and back. The skirt is left open at the sides and in the middle of back, as shown by the notches. The front has the fishes that define the figure marked out by pricked lines. The fronts cross over and fasten on the left side, the middle of front both at top and bottom being indicated by notches.

Our second pattern (all the pieces of which are marked by a round hole) is the DUCHESSE CARACO à GILET, represented on fig. 2 of plate 4. We have given the front, sidepiece, back, and top part of sleeve; the back skirt is to be left open in the middle, as far as the notch. The line of trimming which separates the gilet portion of the front, is marked by a pricked line.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The lower skirt is of ruby colored silk, and is trimmed at the bottom by a pleated flounce headed by a *rûche* of white muslin, having in the centre a *rouleau* of the silk. The upper skirt is of white muslin, the front portion forms *bouillons*, and the back, which is much deeper, forms a large *bouffant* supported by a band of ruby silk bound with white silk, and starting from the waist. The sides of skirt are slightly raised by broad *biais* bands of ruby-silk bound by white silk, and terminated by tassel fringe. These bands are carried to the waist, and are partially covered by floating fringed ends of the same silk, that at the right side being much the shortest. The skirt is caught up near the front by two narrower bands of the same silk, having the ends pointed and fringed. The bottom of this skirt is finished by a pleated frill of white muslin. The *corsage* is of ruby silk: it is open

en cœur, the open portion being trimmed by *revers* edged by fringe and continuing round the neck. In front are two square shaped *basques*, and at the back two shorter *basques* of the same shape; these are edged by fringe, and their extremities, as well as those of the *revers* of the *biais* bands, and of the floating ends already described, are finished by an embroidery of white silk. The open portion of *corsage* is trimmed by an upright frill of white lace, and on the chest is a rose, with two short ends of silk. The sleeves are tight fitting, they are bound by white silk, and are trimmed by fringe put on in an oblique form.

MADAME BERENGÈRE CAVALLY.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of striped black and pale grey silk, and is terminated by a broad pleated flounce bound by grey silk put on with a heading. The upper skirt is of black silk; the front forms a rounded *tablier*, the sides of which are attached to those of a square shaped piece forming the back, and this is slightly *bouffante*. The edges of this skirt are trimmed by a flat *rûche* bound by grey silk. The Paletot is of grey *vigogne*, or of Paris cloth. It is composed of two separate portions: that forming the body of the garment, is edged by a *biais* band of black silk or velvet, from which start at equal distances tabs of the same material with pointed ends attached by steel buttons. These tabs become shorter as they approach the back of the garment, which is slightly caught up and fastened by bows of black silk or velvet. The second portion of the Paletot forms a square-shaped piece edged by the silk or velvet; the sides of this piece are turned under, and it forms in the centre of back, two large hollow pleats starting from under the bows just named. The front edges of Paletot are finished by bands of black silk or velvet, rather narrower than those at the bottom, and they are carried nearly to the chest where they are terminated by a group of bows: from this point, the Paletot is closed to the neck: from the bows starts a band of silk or velvet, accompanied by tabs, and this trimming is carried round the shoulders. The sleeves are large and open at wrists; and are cut open at back where they form points: they are edged by silk or velvet, and have each three tabs in front, the back openings being surmounted by groups of bows. Hat of white straw edged by a quilling of black silk, and trimmed by flowers and an ostrich feather.

MAISON DIEULAFAIT.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress of cream colored Foulard. The bottom of skirt is trimmed by a flounce edged by sky-blue silk: it is arranged in groups of hollow pleats at equal distances, and has a heading lined with sky-blue silk and fastened down above each group of pleats, so as to show the lining. The front of skirt is trimmed by two additional flounces edged by blue silk, and having headings arranged like that of the bottom flounce. The front of skirt is also partially

covered by a *tablier* rounded at the sides and edged by a flounce finished by blue silk. At the back is a very full *bouffant* supported by broad *biais* draped ends of foulard edged by bands of sky-blue silk: these start from the sides of waist and are knotted together under the *bouffant*, from which point they are transformed into tubular ends lined with blue silk. The *corsage* is open *en cœur*, and closes below the chest by blue buttons; the front forms a deep point edged by a band of sky-blue silk; the sides are rounded off, and at back is a *postillon* similarly edged, and having in the centre two *biais* bands of the blue silk placed close together: these start from the bottom edge of *postillon* and are carried to the waist where they each form a small bow. The open portion of *corsage* is trimmed by an upright frill lined by sky-blue silk, and accompanied by a quilling of *blonde*; and on the chest is a group of bows. The sleeves are finished at wrists by *biais* bands of sky-blue silk, each surmounted by two bands of trimming, one of blue silk, and the other of the *foulard*. Chapeau of sky-blue silk trimmed by a rose and a blue ostrich feather.

CARREFOUR DROUET.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—*Jupon* of violet velvet, entirely without trimming. *Jupe* of lilac silk, caught up at back, and fastened at the left side by a row of fancy steel buttons. The *Paletot* is of lilac silk; it is half tight-fitting, and is edged by a broad *biais* band of violet velvet, slightly wider at the sides, to represent square pockets, each fastened by five fancy steel buttons. This band of velvet is cut up at back, and the edges of opening are closed by five similar buttons. The garment is open *en cœur*, the open portion being finished by a turned down pointed collar of violet velvet, just below which, are two *agrafes* of bronze. The sleeves have broad cuffs of violet velvet, open at back, and each fastened by four buttons: at each of the armholes are four rosettes of *passementerie* of the dark color, and from the last but one, is suspended (on the left arm only,) a violet colored tassel. Straw Hat, turned up and trimmed by violet velvet, and a cream colored ostrich feather.

MAISON ADOLPHE.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of olive green silk. The lower skirt has a train of moderate length, and is trimmed at the bottom by two flounces; each edged by a *biais* band of greyish green silk; the upper flounce is headed by a puff terminated by a narrow quilling lined with the light silk, which is turned over the outside so as to form a *rouleau*. Above are two flounces like those already named, but slightly narrower, and these are surmounted by a second puffing edged like the one before described. This trimming covers nearly half of the skirt. The upper skirt is edged by a puffing

similarly arranged; it is deeper at back than in front, and is caught up at sides of waist, forming a *bouffant* at the back while the front is draped *en tablier*. The *corsage* has in front two deep pointed *basques* rounded at their outer sides and edged by the light silk. At the back is a deep square *postillon* formed of *flutings* of the light silk enclosed at each side by a tab of the bronze green silk edged like the *basques*. The *corsage* is open *en cœur* and has pointed *revers* of the light silk; and it is closed below the chest by buttons of silk of the same color. The sleeves have deep cuffs formed of pleats of the light silk, and finished by bronze green buttons. Chapeau of white straw trimmed with greyish green silk, roses, and a long ostrich feather.

LIEU DES NATIONS.

COSTUME FOR HOME.

Fig. 3.—*Dress* of dark brown silk. The skirt is without trimming, and is caught up at the back, so as to form a large full *bouffant*. The front is partially covered by a large round *tablier* of brown silk with stripes of a much lighter shade of brown; and is caught up at sides, and is edged by a double flounce of light brown silk put on with a heading. The *corsage* is of the dark brown silk; it has deep square shaped *basques*, cut open at the sides and back. The front wraps over from right to left, and is closed to the bottom, and the *corsage* is bound by light brown silk, the front is crossed at intervals by four groups of twisted silk cord, each group formed of three double rows of cord, and at the extremities are small buttons of the light brown. These groups of cord are of graduated widths, the upper and lower ones being the longest. The sleeves are of the striped silk like the *tablier*, and they have broad pointed cuffs of the dark brown silk, attached at backs by buttons of the light silk, and these cuffs partially conceal others of the light silk cut open at back and edged by frills of dark silk, and each finished by two bows of light brown ribbon, with two floating ends of ribbon of the dark shade.

MADAME LOUISA, 22, Rue Cambacères.

We give the pattern of this *corsage à basques*, full-sized, with this month's Number, and a diagram of the dark brown skirt.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*. The lower-skirt is of rich black silk. The bottom is trimmed by a flounce arranged in groups of pleats each formed of one large and four small pleats. The flounce is headed by a puff and an upright frill. The upper skirt and *Fichu Mantelet* are of white cashmere. The skirt forms a draped *tablier* in front and is *bouffant* at back; and it is edged by straw colored *guipure*. The front of *mantelet* crosses over the chest, and forms two very long tabs, edged by the *guipure*, and these enclose the sides of *bouffant* just described, are knotted together under it, and terminate in broad floating ends. The back of man-

talet falls over the *bouffant*; and is rounded at the sides and cut open in the centre, the edges of opening being finished near the top by *revers* of straw colored silk. At the back of neck are bows of straw colored ribbon, with long floating ends. The upper portion of mantelet is trimmed by narrower lace than that already named, and from the bow at back of neck, to a second bow on the chest, is a *riché* of straw colored silk. Chapeau of white straw trimmed with black velvet, lace and flowers.

M^{ME}. BERENGÈRE CAVALLY.

COSTUME FOR THE CARRIAGE OR FOR
A FLOWER SHOW.

Fig. 2.—Dress à deux jupes. The lower-skirt is of sky-blue silk. Near the bottom is a flounce of greyish green silk, the top of which is concealed by a narrow one of silk like the dress; and this is partially covered by a flounce of the greyish green silk, but narrower than that already named: this is surmounted by another blue flounce, and a third of greyish green silk of the same width as the second; and the whole of this trimming is finished by a *rouleau* of sky-blue silk and an upright pleated frill of greyish green silk bound with blue. The upper skirt is of greyish green silk, it is cut open at left side of waist, the front portion being caught up and fastened by a drapery of sky-blue which passes under a *bouffant*, and is terminated at the right side (near the waist) by a rosette of the same material. The front of skirt forms folds, the edge being turned over, while the other edge of side opening is turned back à *revers*. The back of skirt falls much deeper than the front portion: the skirt is edged by a narrow pleated frill bound by sky-blue silk and starting from a *rouleau* of similar silk, and at the back are added two other rows of the same trimming. The *corsage* is of greyish green silk, it has *basques* bound by sky-blue silk, and is closed by buttons of the same color. The upper portion at each side is trimmed by a pleated frill like these already described, and continuing round the back of neck, which is finished by a turned down pointed collar of sky-blue silk. The sleeves are large and open at wrists, and are finished by double frills of white lace above which are three *biais* bands, one of sky-blue, and two of the greyish green silk. Chapeau of white straw trimmed with roses and a sky-blue ostrich feather.

MADAME DU RIEZ.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress and Paletot *en suite*, of cream colored Batiste. The front of skirt is quite plain, the sides and back forming fixed pleats. The Paletot is very long and crosses over the chest fastening by a double row of mother-of-pearl buttons. It has an open turned-down collar, deeper at back than in front, and is edged by white muslin embroidery above which are two narrow bands of white braid, and in front are two buttons. The bottom of the garment is trimmed by embroidery with three bands of braid and at the sides are pockets marked out by the same materials. The sleeves have deep *mous-*

quetaire cuffs finished by embroidery, braid and buttons. Straw Hat trimmed by pink roses and ribbon. This simple and elegant *toilette* for a young lady, is designed by MADAME DU RIEZ, 8 rue Halévy.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The under-skirt is of sky-blue silk, and is covered, up to halfits depth, by a number of very narrow flounces, falling over each other. The upper skirt and *corsage* form a Polonaise of white muslin. The bottom of skirt is trimmed by a broad *fluted* flounce edged by narrow lace and headed by a puff of muslin, through which appears a band of sky-blue ribbon. The skirt is raised *en bouffant*, and is fastened at the right side by a group of three loops and two floating fringed ends of broad blue ribbon, which starts from the *ceinture* (of similar ribbon.) The skirt is fastened at the opposite side near the waist, by a group of three loops, one rather long. In front are bows and short ends of ribbon. The *corsage* is open *en cœur*, and over it is worn an open double collar of sky-blue silk forming points and terminating in short ends. It is finished by an upright frill of white *blonde* accompanied by one of silk, and the outer side is edged by narrow lace. It is fastened at the chest by a *papillon* bow of blue ribbon. The sleeves have deep *fluted* frills arranged like the flounce of skirt, (already described) and they have at the backs small knots of ribbon.

This elegant Costume is designed by the DEMOISELLES REGNIER, *sœurs*, 225, rue St. Honoré.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of grey silk. The lower skirt is terminated by a broad pleated flounce, arranged in alternate groups of three pleats of crimson silk, and two of grey silk. Falling over the top is a narrow flounce of crimson silk surmounted by a pleated flounce of grey silk and a narrow crimson one, having at a short distance above it a *biais* band of similar silk. The upper skirt is composed of two distinct portions: the front forms a rounded piece of silk edged by a *fluted* flounce, headed by two bands of crimson velvet ribbon of different widths: this portion of skirt is trimmed in front by three groups, each formed of two narrow bands of crimson velvet, attached at their extremities by *papillon* bows of similar velvet, with steel buckles. The other portion of skirt is much deeper, it is edged like the front, and is caught up *en bouffant* and fastened at left side by a group of three loops and two floating ends of broad crimson velvet ribbon, above which is a second group of two bows of similar ribbon placed near to the waist. The right side of skirt is caught up and fastened near the waist by a group of bows and two ends. The *corsage* forms a *caraco à gilet*. The front or *gilet* portion is open on the chest, and forms pointed *basques*: it is closed to the extremity of *basques* by a row of buttons. The sides and

back constitute a sort of *veston*, rounded at sides and left open at the back; it is trimmed by crimson velvet, having at each side a narrow quilling of the silk, the velvet is terminated at each side of waist (towards the back) by two bows of crimson velvet, the quilling being continued at the back of *basques* and up the sides of back opening. On the chest and below it, are *papillon* bows of crimson velvet, each having in the centre a steel buckle. The sleeves are finished at wrists by *eventail* pleatings on which are placed *papillon* bows, and these are attached by bands of velvet ribbon, to *mousquetaire* cuffs edged by velvet; below the pleatings are single bows and floating ends of velvet ribbon. Straw Hat trimmed by crimson velvet.

MADAME BREANT CASTEL.

PROMENADE COSTUME.

Fig. 3.—Dress of cream colored silk or alpaca. The skirt is trimmed by a very broad flounce put on with an upright frill and two narrow bands of black velvet ribbon. The back of skirt is partially covered by a large round *pièce bouffante*, edged by fringe headed by three bands of similar ribbon. The *casaque* is of rich black silk. The back of skirt is hollowed out to the waist, the sides forming deep square-shaped tabs: the front is less deep and forms points. The extremities of the tabs and of the points in front, are finished by black lace, accompanied by a fancy trimming of *passementerie*. At the back of waist is a group of three double bows of silk with two very long floating ends; and on the upper bow is a rich *agraffe* of *passementerie* with three pendants; this trimming is attached by three loops of twisted silk cord to a similar *agraffe* placed on the left shoulder. The upper part of *corsage* is trimmed by black lace forming a point in front and also at back, and headed by *passementerie* arranged like that on the skirt. The sleeves are open at wrists, and are finished by *revers*, lace, and *passementerie*. Chapeau of white straw, trimmed by sky-blue silk, roses of various colors, and a long blue ostrich feather.

MAISON DIEULAFAIT.

PLATE THE FIFTH,

No. 1 is a CHAPEAU of black straw having a soft crown of sky-blue silk. The brim is turned up at back, and is edged by black velvet, the inside being trimmed by a narrow quilling of white *tulle*. The crown is surrounded by a garland of field flowers, with ample foliage, and in front are three scarlet poppies. At the top of crown is placed at the back, a poppy, with a tuft of black ostrich feather, from which starts an *aigrette*; and beneath the poppy appears a group of black velvet bows, with two floating ends. MADAME MELANIE PERCHERON.

No. 2 is a round CHAPEAU of rice straw. The brim is turned up and is nearly covered by sea-green silk, the extreme edge being uncovered. The inside is trimmed by a *rûche* of white *tulle*. The crown is surrounded by a band of sea-green silk, terminating in two loops and two floating ends at the back. The front and left side are trimmed by field flowers of different colors, to which are added (at the side) four large upright bows of the silk, appearing above the

crown, and a short end which inclines to the back. This Chapeau also is by MADAME MELANIE PERCHERON.

No. 3 is a round CHAPEAU of rice straw. The brim is turned up, and is, with the exception of the extreme edge, covered by black velvet. The inside is trimmed by a *rûche* of white *tulle*. The crown is surrounded by a band of black velvet, terminating in two long ends at the back. The front and left side are trimmed by *narcissi* with buds, ivy leaves, violet colored berries, and satin leaves of a bluish green tint, and at the back are two *narcissi*. Above this *bouquet*, appears in front, a tuft of white ostrich feathers with an *aigrette*. The front of brim is slightly creased in. MADAME MELANIE PERCHERON.

No. 4 is a CHAPEAU of Italian straw. The brim is turned up and nearly covered by sea-green silk of a dark shade, and in front is a *bouquet* of roses de mai with leaves and buds, partially covering a draped band of lighter green silk, which forms the inside trimming. The crown is surrounded by a draped band of green silk of each shade, and in front towards the left side, is placed a large rosette formed of silk of the two colors. MADAME ANDREE.

No. 5 is a round HAT of brown straw having a broad brim, turned up at the sides. On the left side of brim is placed a group of four bows of dark brown silk, fastened by a steel buckle, and above is a *bouquet* of honeysuckle. The crown is surrounded by a band of dark brown silk. MADAME DUFOURMANTELLE.

No. 6 is a CAP, the crown formed of white muslin and surrounded by a puffing of the same material enclosing a narrow band of rose colored ribbon: this trimming surmounts a frill of muslin edged by *guipure* lace. At the back, the ribbon terminates in loops and floating ends accompanied by lace, and in front is a knot of similar ribbon crossed by *guipure* lace, which is carried along the crown, dividing it into two large puffs. In the centre is fixed a second knot of ribbon. MADAME HADANCOURT.

No. 7 is a GILET of rose-colored silk. Below the chest it forms gathered folds studded by buttons, and enclosed by *biais* bands which approach each other at the waist, enlarge on the chest and are carried across the shoulders to the back of neck. The silk is surmounted by a drapery of the same material which is also carried along the inner sides of the *biais* bands to the neck, and is crossed at intervals by folded bands: the neck is surrounded by an upright *fluted* frill of *tulle*, accompanied by a quilling of silk, and in front are bows and short ends of silk. At the left angle of square, is a *rose the*, below which is a small group of bows with two ends of ribbon: from these is suspended an *Aumoniere*, the opening finished by white lace, and the bottom corners ornamented by bows of ribbon. AU CAPRICE, *Passage des Princes*.

No. 8 is a white muslin sleeve, finished at the wrist by a broad *fluted* frill edged by embroidery, and partially covered by a sort of cuff similarly edged, and much narrower in front than at the back, where it is pleated.

No. 9 is a round CHAPEAU of black straw. The brim is turned up and is nearly covered by violet silk. The crown is surrounded by a band of similar silk, terminating at the back in two bows and a loop. Above the band of silk just named, is a drapery of black lace partially covering three *bouquets* of violets (the central one of white violets) surmounted by some hyacinths. The lace falls at the back. MESDAMES BRIE ET GEOFRIN.

No. 10 is a round CHAPEAU of rice straw. The brim is turned up at the sides, and is nearly covered by bright green velvet. The inside is trimmed by a twisted band of sky-blue silk, terminating in two loops at the back. The crown is surrounded by a *biais* band of bright green velvet, which also forms a loop at the back. In front but slightly towards the left side is placed, on the brim, a *bouquet* of four roses of various colors, and at the left of this *bouquet*, are two

large bows of the green velvet, with a long sky-blue ostrich feather which surmounts the crown and falls at the back. This elegant Chapeau is by MADAME MELANIE PERCHERON.

No. 11 is a CHAPEAU of Italian straw, having the brim turned up in front and edged by a narrow band of black velvet. On the turned up portion of brim towards the left side, is a Bengal rose with buds and leaves, placed on a band of black ribbon, which is carried to the bottom of crown, and from whence it crosses the top of crown in an oblique form and terminates at the right side. The crown is surrounded by a band of similar ribbon which forms a loop and two ends at the back, accompanied by a single rose. At the top of the crown is placed, slightly towards the left side, a *bouquet* of Bengal roses. MADAME ESTHER.

No. 12 is a CHAPEAU of Italian straw. The brim is turned up at the back and also slightly so in front, and it is lined with scarlet velvet. The inside of front is trimmed by a quilling of black *tulle* edged by jet beads. The crown is surrounded by a *biais* draped band of black velvet, which forms slightly towards the left side of front, a group of three large bows, with a short pointed end. In the centre of this group of bows appears a *bouquet* of scarlet poppies with daisies. At the back are three poppy buds, and under the crown is a knot of velvet with similar flowers. This Chapeau is designed by M^{me}. MARIA BOIRKAU.

ANNE HOLLAND'S STEWARD.

"Not Guilty."

There was a low murmuring applause, suppressed at first, but which gradually grew louder, till it expressed itself, (spite of contempt of court,) in a loud ringing cheer of three times three for George Monmouth.

The sympathies of the Bradtown people went with this fair-haired lad who had been born under the shadow of their cathedral twenty-two years before, and who had grown up among them, whose incomings and outgoings they had known from his infancy, until this awful time when he stood to be tried for his life on a charge of "*Wilful Murder*."

"Not Guilty." The color flushed into the prisoner's face as the cheering cry surged upward, filling the old Shire Hall of Bradtown, and he turned bravely round to look at the sea of faces behind him, with a half smile on his quivering mouth, and a flash of tears in his grey eyes,—the eyes which till then he had not lifted in that crowded hall to the faces of his fellow-men.

In all his after-life George Monmouth could not remember the events of that day after the verdict in his favor. There were friendly handshakes and congratulations, and a throng of cheerers in the street as he drove away with the kindly lawyer and the counsel who had defended him. Late in the evening when he was sitting after dinner, his hand in the warm clasp of Mrs. Greville, the lawyer's wife,—his dead mother's girlish friend,—there was a knock at

the door, which was followed by the entrance of a slender girl, clad in mourning. Without a word to the others, she went to George, and holding out her hand said,

"I wanted to see you. I knew you were innocent, but you were sure that I thought so."

"Yes, Anne," was his quiet answer. "I knew you never doubted me. William and I have quarrelled both as boys and men, but God knew how far from my mind was the thought, let alone the wish, to harm him."

"I know that."

"But, Miss Holland," interposed Mrs. Greville, "do sit down."

"I cannot stay, indeed, dear Mrs. Greville. Papa does not know I am out, but I coaxed Jarvis to walk with me."

Turning again to George Monmouth, she said eagerly,

"You were with him that fatal night; you found him. Are you quite sure those faint words were so indistinct, was there no name?"

George Monmouth's face grew very pale,—paler than when the two policemen arrested him for the wilful murder of William Cressy Holland of Purcell House, paler than when he lifted it to the quiet stars as they led him to prison, paler than it had been that morning when sick and faint, he awaited the verdict of the jury in the Shire Hall. He paused before speaking.

"Anne," he said solemnly at length, "your brother's words were faint and choked by his dying breath. I am not certain what he said."

"But have you no idea?" persisted Anne Holland.

A pause,—

"None!"

Deep silence followed the one solemn word, in which the firelight flaming up, showed the girl's lithe figure, her rounded but colorless cheek, and dark curly hair. A beautiful girl as Mrs. Greville thought, and as even George found time to remark, was squire Holland's heiress, and now his only child.

"I must go now," she said, "good night George."

"Good night Anne," he replied, taking the hand she held out, "and good bye."

"Good bye?" she questioned, looking quickly at him.

"Yes," he said, a pained passionate tone in his voice, "I cannot stay in Bradtown now, Anne. Can I go through the streets about my business, can I pass the Shire Hall daily to Mr. Greville's offices, and be calm, do you think?"

Anne Holland was silent.

"Besides," he continued, "in spite of this morning's enthusiasm, there are those who think me guilty. Can I bear this?"

"Live it down, George," she said bravely and brightly.

"I cannot," he answered sadly.

Anne wished the Grevilles goodnight, and George accompanied her to the door. Before opening it, as they stood in the dimly-lighted hall, George said,

"He was your only brother, Anne, but you will take my part when I am far away?"

"Yes," she answered gently.

"You and I were play-fellows, dear. I may never see you again."

"Oh George!"

"I may not.—Will you let me kiss you, Anne?"

Innocently as in childish playtime, Anne Holland lifted her face, which George kissed tenderly and long.

Jarvis, Squire Holland's coachman was summoned from the kitchen, and under his escort Miss Holland hastened home. George Monmouth held the door ajar until the echo of their footsteps died in the distance of the quiet street, and then closed it with a sigh.

"The last bitterness is over," he said as he returned to the dining room.

* * * * *

A fortnight afterwards a fast-sailing vessel bore George Monmouth to his new life in America.

While he hastens to it, let me tell you a little of the old life he is leaving behind.

He was born in Bratdown, the only child of one of the cathedral clergy, a poor man, but one proud of his old county name and family. George had been educated in the earlier part of his youth with William Holland, the only son of their next neighbour, and Guy Vallance, Squire Holland's orphan nephew.

A few of their studies were shared by little Anne, under the superintendence of her governess, and an abiding friendship had grown up between George Monmouth and the dark-eyed child who was co-heiress with her brother to the fertile lands lying for miles round Purcell House, and the goodly balance at Squire Holland's bankers.

The three boys quarrelled often, as boys will. The young heir, proud of his possessions and prospects, and falling far short of the nobility of character which marked his father and sister, tried to take a superior tone in his conduct and manner with his fellow scholars, who, though

equally well born with himself, were not wealthy.

George Monmouth, as we have seen, had no paternal acres to inherit, and was destined for the law, while Guy Vallance, the orphan child of the squire's sister, and the offspring of an imprudent marriage, was quite dependent on his uncle's bounty, and not likely to be consulted in the choice of a profession.

Lack of money by no means bred lack of pride and spirit in George Monmouth or Guy Vallance, and they spoke up manfully for themselves and each other when William Holland's petty tyranny sought to claim the ascendancy in their studies or sports.

As years rolled on, and the boys became men, the usages of good society, and natural tact taught them outward politeness towards each other, but wide differences of disposition and opinion yet existed among them.

Meanwhile George Monmouth's father died, but his place was supplied to the young man as far as possible by Mr. Greville, the principal lawyer in Bratdown, in whose office George had been for six months previous to his bereavement.

Guy Vallance was studying for the medical profession at a large hospital in the county town, and was only to be met at Bratdown during his rare vacations.

A great calm had fallen on the boyish quarrels and vexations which once existed between William Holland and his cousin, and the petulant assumptive airs which the heir of Purcell House used towards him passed now unnoticed by the grave student.

Guy Vallance was an anomaly among that gay rattling fraternity from whose ranks of mad mischief rise some of our best, bravest and noblest men. He was a medical student pure and simple, that is to say, he was devoted to his studies, and fulfilled his duties without such outer aids to a pleasant existence as breaking windows, removing wicket-gates and door knockers, &c. &c.—acts deemed indispensable to their profession by his fellows at St. Barnabas, and every other hospital.

"A young man who will make his way, and be a credit to the profession," said the shining lights of the hospital. If the opinion expressed by the students of Guy Vallance could be translated into any form intelligible to my fair readers, I would set it down here, but it is not.

Guy Vallance went his way, unelated by the esteem of his superiors, undismayed by the scorn of his compeers, paying periodical visits to Purcell House, where he shot or fished with

William Holland, read, sang, and sketched with Anne, and talked politics with the squire.

It was strange that shallow-brained William should be the only one who suspected that a deep game was planned and played under that grave exterior. But one day, William Holland, suddenly seeing his sister and cousin part in a shady walk near the house, had spoken hot angry words to Guy Vallance, accusing him of using the old boyish influence he had possessed over her to win the heart and hand of Anne Holland the heiress.

He spoke intemperately and even unjustly, but when had William studied temperance or justice?

Guy Vallance turned pale—with fear, thought his accuser,—with rage, a bystander might have suspected,—but he turned away without a word.

The same evening Squire Holland with his son and nephew, attended a public dinner in Bradtown. Among the company were Mr. Greville and George Monmouth.

The young squire, heated with wine, and unable to pick a quarrel with his evenly-nerved cousin, succeeded in tantalising till he enraged, his other old schoolfellow. The more incensed George became, the more William sneered and accused, for George Monmouth's love for the pretty heiress was no secret.

When the party broke up, William refused to accompany his father, and Guy Vallance drove the squire home, his cousin electing to walk on later.

That night there was "dole" in Purcell House, for the young squire was brought home murdered. The butler and footman going to look for him, found George Monmouth kneeling by the road side, the dead, but yet warm body of William Holland half-raised in his arms.

He had been killed by a powerful blow, the fatal result being doubtless accelerated by his heavy fall.

No one in the first awful moments suspected George Monmouth of the deed, but in the morning there were vague whispers afloat, which by noon were rife, and many had heard the quarrel of the previous evening. That night the young lawyer was arrested on a charge of murder.

There was no evidence against him beyond the facts of the quarrel and his presence when the body was found.

The first fact George admitted, the second he explained, saying that he had parted with William Holland at the outskirts of the town, but shortly afterwards, feeling loth to leave him in anger, he had turned again in the direction of

Purcell House, hoping to overtake him and be reconciled. Three-quarters of an hour had elapsed from the time they parted until he found William Holland lying close to the road side, half a mile from Bradtown, and a mile from Purcell House.

Bending down, he caught a few faint words, very indistinct, he could not swear to them. As he raised him, the murdered man drew his last breath, and directly afterwards the squire's butler and footman came up, and he then assisted to remove the body of William Holland to Purcell House.

The result of the trial we already know, and George Monmouth unable to endure his native town, gladly accepted the offer of Mr. Greville's brother, a lawyer in New York, to enter his office.

While he began his new life, Guy Vallance lived his old one as usual, except that his visits to Purcell House were more frequent.

There the squire and Miss Holland were trying to live down bitter trouble, and to find a clue to the murderer of the only son and brother.

(To be continued.)

The Theatres.

At the Royal Italian Opera, COVENT GARDEN the re-production of Meyerbeer's last composition "*L'Africaine*" has enabled the lovers of vocal music to hear several favorite singers, and also to judge of the merits of the new cantatrice Mlle. D'Angeri. At HER MAJESTY'S, "*Marta*," "*Rigoletto*," "*Fidelio*" and "*Semiramide*" have been produced during the month. Many changes have taken place in the principal theatres: among them are "*The School for Scandal*" at the PRINCE OF WALES'S, with the strength of the whole talented company in the cast. The new comedy "*Queen Mab*" at the HAYMARKET, and the grand sensational drama "*The Prayer in the Storm, or the Thirst for Gold*," at the ADELPHI. The cast at the GAIETY for "*Clandestine Marriage*," is an unusually strong one, including Messrs. Phelps and Hermann Vezin.

The interest of visitors to MADAME TUSSAUD'S is now intensified by the addition of a portrait model of General Sir Garnet Wolseley, K. G. B. the hero of the late Ashantee war. The likeness is universally acknowledged to be a very correct one, and draws crowds of admiring spectators.

PERSONAL BEAUTY.—The hair, the teeth, and the complexion, are the three essential points of a handsome personal appearance—hence, their preservation is of primary importance to all. The toilet-requisites prepared by Messrs. Rowland and Sons not only preserve but enhance, the attraction of these irresistible charms of youth and beauty. The Macassar strengthens and improves the hair; the Odonto preserves and beautifies the teeth; and the Kalydor imparts brilliancy and clearness to the complexion. The merits of these preparations are too well known to require any eulogy from us as to their special excellences. No lady's toilet should be without Messrs. Rowlands' invaluable specifics. They may be obtained at most of the principal Stores and Chemists' Shops throughout the country.



Le Monde Élegant



May 1874

Plat. 3

Le Monde Élegant

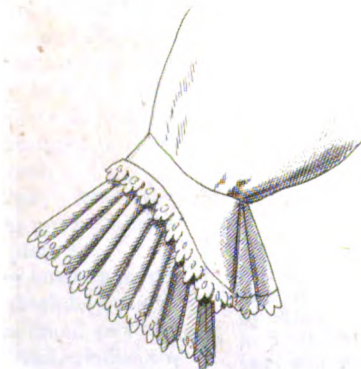
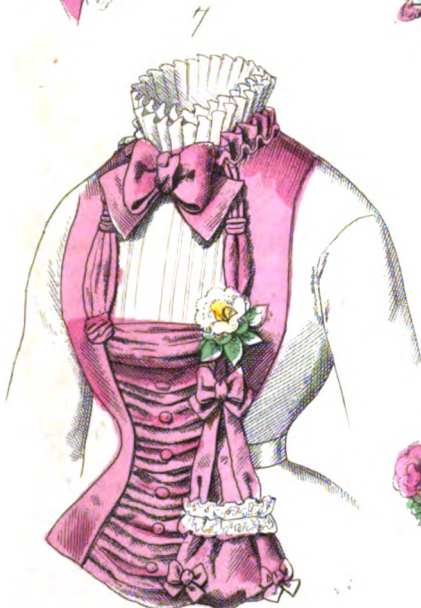
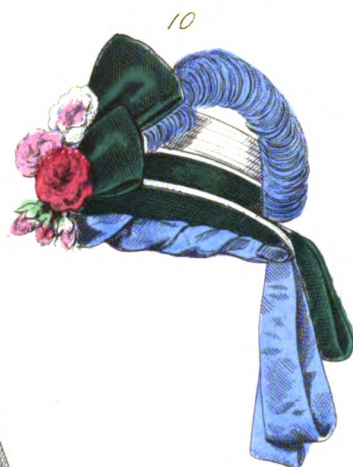
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Le Monde Élegant





May 1874

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 606.

JUNE, 1874.

VOL. 51.

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now in the midst of the brilliancy of the London season, the weather is more propitious than it has been for several years past, and has consequently been very favorable to the display of beautiful Costume. The visit of the Emperor of Russia to our shores has led to the most brilliant assemblages, more brilliant perhaps than have ever before been seen in England. Progress in Costume is certainly a great criterion of the advance in our civilization.

The display at the Crystal Palace and other gatherings of the fashionable world that we have passed through, have proved that the fair sex in England are not second in taste to any nation in the World.

In the expectation that the weather in the month of June will be more favorable to light Costumes, than it was last year, our *artistes des Modes* have designed several for this month's Number.

The great characteristic of this month's Fashions is still the boldness of style which we named last month.

This season does not seem to have been very prolific in novelty of form, but there is great novelty of combination in color and material. For instance the two Costumes shown on the first figures of plates 1 and 2, are all that could be desired in the way of novelty and elegance.

The *corsage* without sleeves is meeting with great favor; the *Corsage* may be of the color of the dress as in fig. 1 of plate 2, and the sleeve may be of the color of the upper skirt, or this arrangement may be reversed.

Corsages à Basques generally have the *basques* rather long and are slit up at the sides to form tabs, similar to fig. 2 plate 2.

The Elizabethan ruff is very much in favor, but collars are not of course absolutely superseded. These frills or ruffs are found very inconvenient for long earrings, therefore ladies are

adopting earrings of much shorter length.

The tight-fitting sleeve is still in favor, and cuffs are made in every variety of form; indeed, it could hardly have been imagined that they were capable of such variety.

We went so fully into the various styles of fashionable Costume in our last month's No. that it is unnecessary to go over the same ground again: all the further details, and new combinations that have occurred, are given in our present Number.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern, cut on white paper, is the CAMBRIDGE CORSAGE À BASQUES, as represented on the first figure of our fourth plate; it is double-breasted with coat collar and revers, and has the middle of back skirt left open as far as the waist. The pattern consists of five pieces; back, sidepiece, front, collar, and sleeve.

Our second pattern (cut on white paper and marked by a round hole in the centre of each piece) is the MARIE FICHU, a very elegant garment for outdoor wear. It consists of two pieces, namely, back and front, the shoulder seams being marked by two small cuts. On the front edge we have marked by notches the places of the bows, buttons or other fastenings by which the front is closed.

Our third pattern (cut in blue paper) is a BASQUINE WITHOUT SLEEVES for a young lady about 11 years of age. It consists of back, sidepiece and front, its appearance when made up is shown by the third figure of plate 1.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The lower-skirt is of mauve silk. The back is trimmed by three flounces falling over each other, and in front are two festooned flounces of white foulard with mauve spots, each flounce starting

from a *biais* band of mauve silk, having at each side a frill of the *foulard*. The lower flounce is slightly raised by the upper skirt, which is of the *foulard*: it is open *en tunique*, and is edged by a broad flat pleating, with a flounce at the bottom of skirt only. It is caught up at sides and is fastened (at right side only) by broad bows and floating ends of mauve silk, finished by mauve and white fringe. The *corsage* (of *foulard*) is open *en cœur* and has deep *basques*, open in front and square at sides, where they are cut up, the back being pleated. They are edged by a narrow frill headed by a band of mauve silk. On the side *basques*, are small pockets of the silk finished by frills of *foulard*. The open portion of *corsage* is trimmed by *revers* of mauve silk, and on the chest is a group of bows. The sleeves are trimmed at wrists by frills headed by *biais* bands of mauve silk finished in accordance with those on the front of under skirt. The edges of the flounces and frills are bound by mauve silk.

MDME. FLADRY, 43, rue Richer.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes, of grey silk. The under skirt is entirely without trimming. The upper skirt is edged by a flounce of black lace headed by a double *biais* stitched band of black silk. It is composed of two distinct portions: the front is slightly hollowed out, and is divided into sections marked by four similar bands, starting from bows of ribbon and continuing to the waist, where they approach nearer to each other. The back of skirt is covered by horizontal *bouillons* divided in the same way. The *corsage* has small *basques* cut open at sides and back, and bound by black silk. The front forms a sort of *gilet* or *plastron* of scarlet silk, pointed, and extending to the chest; it is fastened by buttons and is enclosed at sides by two broad *biais* bands of black silk which are carried round the back of neck, meeting in front, where they are attached by bows of narrow black ribbon. The top of *gilet* and also the inner edges of the *biais* bands, are edged by frills of black lace and at the left side is a *rose du thé*. At the same side, near the bottom band of silk, is a small *papillon* bow of black ribbon, from which is suspended by similar ribbon, a small black silk bag. The chest is covered by a pleated Chemisette of white muslin, an upright frill of which encircles the neck. The sleeves have *mousquetaires* cuffs of black silk edged by narrow frills of lace, and at the backs are bows of ribbon. Hat of white straw, trimmed with black ribbon, and roses.

MDME. BERENGERE CAVALLY.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress à deux jupes. The under-skirt is of sky-blue silk and is without trimming. The upper skirt is of white muslin: it is edged by a flounce starting from a *biais* band of pink silk, and is caught up at back and fastened by bows and floating ends of similar silk. The *corsage* is without sleeves; it is of sky-blue silk and has deep *basques*, pointed in front, cut up at the sides, and forming two pleats at back:

they are trimmed near the edges by a *biais* band of pink silk. The top of *corsage* is hollowed out in a pointed form, both at back and in front, and is edged by a narrow frill bound by pink silk. Chemisette of white muslin, to which are attached the sleeves composed of puffs of the same material separated by *biais* bands of pink silk, and having at the wrists, similar bands with narrow frills of muslin. Straw Hat trimmed by pink silk and *marguerites*.

MAISON SCHILLER. We give the pattern of *corsage* full-sized.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The under-skirt is of sky-blue silk, the sides and back being arranged in fixed pleats. The front, which is without fulness, is trimmed by three horizontal bands of white China *crêpe*, attached at their extremities by steel buckles and finished by bows: near the edges of these bands and bows are very narrow bands of sky-blue silk. The upper skirt is of white China *crêpe*, the sides are cut up to within a certain distance from the waist, and the front is caught up to the extremity of the opening at each side, so as to form a round draped *tablier*, while the back is *bouffante* at top and falls square at bottom. The skirt is edged by a flounce headed by a *biais* band of sky-blue silk, arranged in spiral folds. The right side of skirt is fastened by a group of four double bows of sky-blue silk, with a steel buckle: the bows are finished near their edges by *rouleaux* of white China *crêpe*. From under the skirt appear a broad loop and long floating end of silk, having near their edges narrow *biais* bands of the China *crêpe*, and the end is finished by white tassel fringe. The opposite side of skirt is fastened by a group of bows similar to that already described, and with the addition of a short loop and an end of the same width as the bows forming the group. The *corsage* is of sky-blue silk: it has deep *basques*, cut open at sides and back, and finished by small pointed *revers* of white China *crêpe*, each fastened by a sky-blue button. The *corsage* is open *en cœur*, and has an upright pleated collar of China *crêpe* lined by sky-blue silk. On the chest is placed a group of four bows of the China *crêpe* finished by the narrow bands of blue silk and fastened by a steel buckle. The sleeves are of white China *crêpe*: they have cuffs of sky-blue silk slightly pleated, and on each cuff is a group of bows with a single end.

MDME. BERENGERE CAVALLY.

COSTUME FOR HOME.

Fig. 2.—Dress of cream-colored Sultana: the skirt is arranged in two separate styles: the front and sides form horizontal *bouillons*, separated by very narrow *ruchings* accompanied by narrow flounces. At the left side is a pocket, headed by an upright pleating and finished by a group of bows. At the back of skirt (which

forms a slight train) are six broad flounces, the upper one starting from the waist. The *corsage* is open *en cœur*, and has deep *basques*, square-shaped in front, cut open at sides, and transformed at the back into a pleated *postillon*, the whole edged in accordance with the skirt. The open portion of *corsage* is trimmed by an upright pleated frill similarly finished, and on the chest a *papillon* bow. The sleeves have deep cuffs formed of frills and finished by bows.

This elegant Costume is by MADAME BREANT CASTEL, 19 rue du 10 Decembre.

PROMENADE COSTUME.

Fig. 3.—*Dress à deux jupes* of reddish brown silk. The bottom of lower skirt is trimmed at the sides and back by a flounce headed by a much narrower one, above which is a broad band of dark brown velvet. The upper skirt is edged by a flounce headed by a similar band, on which is placed at the back a group of bows and ends of the velvet, and the back of skirt is slightly *bouffante*. The *Casaque* is of black silk. It has *basques*, pointed in front, cut up at sides, and forming large pleats at back. The sleeves are large and are very full, are cut open in front, and square shaped at bottom. The whole of the garment is edged by a rich trimming of *passementerie*, to which is added, at the bottom of sleeves and at the back of *basques*, a tassel fringe. From under the *basques* appear at back, two large double loops and floating ends of silk, and at the back of waist is an *agraffe* of *passementerie*, from which are suspended two tassels. The *passementerie* also forms a sort of fixed tab in the front corner of each sleeve, and the armholes are surmounted by *agraffes* of *passementerie* from which start loops of cord, and tassels. The front of the *Casaque* is closed by a row of buttons, and the back of neck is slightly sloped out and is finished by an upright pleated frill. Chapeau of white straw, trimmed by blue ribbon, an ostrich feather and a *bouquet* of scarlet poppies.

MAISON ADOLPHE.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes*, worn over a slip of white silk. The under-skirt is composed of white *crêpe-lisse* arranged in thick folds and trimmed in the following manner:—At the bottom is a *bouillon* (carried all round the skirt). Above this *bouillon* the front of skirt is trimmed by a broad flounce of white lace, partially covered by a much narrower flounce starting from a *ruche* of sky-blue silk: at equal distances above are two similar flounces, all three arranged *en tablier* and finished by groups of bows of sky-blue ribbon. The over-skirt forms a train of sky-blue silk: the sides are edged by white lace and are arranged in spiral folds, showing a lining of white silk on which are placed at each side four *bouquets* of roses with buds and foliage. The *corsage* forms a point in front, and is edged by a frill

of white lace. The top forms a square and is trimmed by a *ruche* of sky-blue silk, and in the right angle of square is a rose. The *corsage* is finished by an upright frill of lace, arranged *en éventail* by means of very fine wire. The sleeves are represented by frills of white lace, on each of which is placed a rose.

M^{ME}. DU RIEZ. *The pattern of this corsage was given in our March No.*

BALL TOILETTE.

Fig. 2.—*Dress à deux jupes*. The under-skirt is composed of horizontal puffings of *tulle*, on a foundation of white silk. The upper skirt also of white *tulle* is open in front and is edged by a flounce of *blonde*. It is extremely *bouffante* and is trimmed at equal distances all round the edge, by triple bows of pink ribbon finished by silver buckles, and united by festooned loops of the ribbon. The *corsage* is of white silk: it has *basques*, pointed in front, hollowed out at sides, and square-shaped at back, the front of *corsage* closing by buttons, to the extremity of the point. The *basques* are edged by a narrow frill of *blonde* headed by a double *biais* band of pink silk. At the back are two large bows of pink ribbon, having in the centre a silver buckle, and under the *basques* appears at each side a loop of similar ribbon. The top of *corsage* is trimmed by two *biais* bands of pink silk, the upper one finished by an upright frill of *blonde*. On the chest is a group of bows of ribbon, having in the centre a *bouquet* of *marguerites*; the sleeves are formed of single puffs of *tulle* each surmounted by a *marguerite*.

This simple and elegant Ball Toilette is especially suitable for a very young lady: it is designed by MADAME BREANT CASTEL.

BALL COSTUME.

Fig. 3.—*Dress à deux jupes*. The under-skirt is of white satin: it has a train, and is trimmed at the bottom by a broad pleated flounce headed by white lace embroidered with gold. The upper-skirt is of white *tulle*: it is caught up at the sides and is fastened at left side by a large cluster of gold grapes with green velvet leaves and two long trails. The opposite side of skirt is fastened up by a cluster of bows of white ribbon mixed with green velvet leaves. The *corsage* is of white satin; it has deep rounded *basques* edged by lace embroidered with gold. The back is cut open, from the top to the extremity of *basques*, and the open space is crossed by dress-laces of white silk. The top of *corsage* is trimmed by narrow lace; and on the chest are bunches of gold grapes with velvet leaves. On the shoulders are bows of white ribbon with very long floating end. The sleeves are represented by narrow frills of lace.

M^{ME}. FLADRY. *The Corsage may be cut from our full-sized pattern for Dec. last, by slightly shortening the basques.*

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes* of cream col-

ored Alpaca. The under skirt is trimmed by three horizontal bands of blue velvet of the shade called the "*Louise*" blue. The upper-skirt is composed of two distinct portions, each edged by a band of velvet of about half the width of those on lower skirt. The sides of front are caught up in folds; the back consists of a large square shaped piece caught up at sides. The *corsage* has deep *basques* cut up at back, and edged by the blue velvet; these *basques* form in front two points, that at right side crossing over the other and partially covering it so that the trimming of outer point is carried to the left side of waist. On the *basques*, *mousquetaire* pockets are imitated by bands of velvet, and in the centre of each, is a fancy silver button. The *ceinture* of blue velvet is ornamented by several fancy silver *agraffes*, one at centre of back, one in front (serving as a fastening) one at left side, and from which may be suspended an umbrella or a fan, and a fourth at right side; starting from this *agraffe*, a band of velvet crosses the *basques* and disappears under the *bouffant*, on this band is placed a larger *agraffe* than those just named, and from it, is suspended by two chains, an *aumoinère* of blue velvet and silver. The *corsage* closes by two rows of buttons, and has *revers* and a collar of blue velvet: the sleeves have deep cuffs of the same material.

We give the pattern of this elegant *Corsage* full-sized with this month's No. The Costume is by MADAME BERENGÈRE CAVALLY, Boulevard des Capucines. For the Promenade, a Hat or Bonnet would be added.

CARRIAGE COSTUME.

Fig. 2.—This Costume is composed of silk of two shades of the new red called "*Bordeaux*." The back of skirt forms a train of the light shade, and is without trimming. The lower portion of front is of the dark silk and is trimmed by three festooned flounces falling over each other, and headed by *biais* folds of the light shade, above which are two upright frills of black silk. The back of skirt is partially covered by a large piece of the light silk edged by a flounce of the dark color. It is rounded at bottom and has pointed sides turned back and united by bows of dark silk crossed by a band of the light color, and starting from which, appear three long loops, one of light and the others of dark silk. Near the edges of turned back portions are *biais* bands of dark silk. The back of *corsage* is of the dark shade of silk: and terminates in two very deep *basques* edged by black lace. In the centre of back are two *pupillon* bows of light silk and one with floating ends. The dark silk is carried across the shoulders and terminates in a point on the chest, on which is placed a knot with floating end of light silk. The lower portion of front is of the light color, and has small *basques* edged by a band of dark silk with black lace. From under these *basques* appear at each side two long loops, one of each shade of silk, the light colored loop being uppermost at left side, and the reverse at the opposite side. The *ceinture*

is of the dark color. The sleeves are of the dark silk from the shoulders to the wrists, where they are finished by frills of silk of the two colors surmounted by *biais* bands of the light shade with upright frills of black lace. The neck is encircled by a similar frill. *Chapeau* of white straw, trimmed by silk of the colors of the dress, with a long white ostrich feather.

MADAME DU RIZ.

PROMENADE COSTUME.

Fig. 3.—Dress of violet silk. The back of skirt is *bouffante*, the front falling in fixed pleats from the waist: it is trimmed at about one third from the bottom by five narrow bands of black velvet ribbon. The *Casaque* is of black silk: it is half tight-fitting, and is edged by a frill of black lace. The back of skirt forms three large pleats starting from a knot of velvet with a steel buckle in the centre. At each side are four similar knots with buckles, placed on a band of velvet continued up the front opening. The knots of velvet are each formed of a single bow with two rounded ends, a similar trimming being placed at the front of neck, which is encircled by a frill of black lace. The sleeves have *mousquetaire* cuffs finished by lace and velvet knots (with steel buckles.) *Chapeau* of white straw trimmed with black velvet, pink flowers and a small black ostrich feather.

AU LIEU DES NATIONS.

PLATE THE FIFTH.

No. 1 is a CHAPEAU of rice straw, having the back of brim turned up. The inside is trimmed by a garland of apple-blossom, very full at back. At the left side of front is a group of bows of green ribbon, starting from which, two bands of green velvet are carried round the left side to the back, disappearing under the brim: one of these bands is of a rather dark shade and partially covers the other which is of the color of the bows already named. This elegant Chapeau is by MADAME ANDRÉE.

No. 2 is a CHAPEAU of rice straw having a rather high crown: the brim is narrow in front, and broader at the sides, and is turned up at back, and the inside is trimmed by a narrow quilling of sky-blue silk. The crown is surrounded by a broad *ruche* of similar silk, and drooping from the top of crown at the back, is a thick trail of wild flowers of various kinds; it starts from a bow placed slightly towards the right side. MADAME BOIREAU.

No. 3 is a CHAPEAU of rice straw. The inside of brim is covered by brown velvet, and the front is trimmed by a draped band of similar velvet having in the centre a *bouquet* of cowslips. The crown is surrounded by a folded band of velvet, and at the left side of front, is a group of large bows which appear above the crown, accompanied by an ostrich feather of the same color. At the back is placed, slightly towards the left side, a second *bouquet* of cowslips with a brown ostrich feather which inclines to the opposite side. MADAME MELANIE PERCHERON.

No. 4 is a CHAPEAU DIADÈME of black velvet, having no crown. It is entirely covered by a thick garland of rose leaves with salmon-colored roses and buds, and at left side, above the garland, are two large full-blown roses of the same kind serving to fasten one end of a black lace lappet, the other end falling at the back accompanied by a floating end of velvet, and some short trails each terminated by a rose bud. This elegant Diadème is by MADAME HUSBAND.

No. 5 is a CHAPEAU DIADÈME of rice straw. There

is no crown, and the coronet is finished at the sides by small *revers* of straw surmounted by puffs of sky-blue tulle; and it is united at back by a group of bows of ribbon of the same color. The edge is finished by a narrow quilling of sky-blue silk; above is a draped band of similar silk, and near the front is a large bouquet of *marguerites* and *mignonette*, with trails of large and small *marguerites*. The bouquet is mounted on fine wire which is concealed by a group of bows of sky-blue ribbon. This novel and elegant Chapeau is designed by MADAME ESTHER.

No. 6 is a round HAT of black straw. The brim is slightly raised at back, and the crown is encircled by a scarf of black and white Scotch plaid, which is arranged so as to surround a bouquet of scarlet poppies at the left side: above the flowers appear some bronze cock's feathers. At the back is a small bunch of stalks. MADAME HUSBAND.

No. 7 is a CAP of white *crêpe*. It is formed of a deep *stated* frill edged by lace, and headed by a *râche* of lace above which appears a narrow upright frill of ruby-colored silk. This is surmounted by a broad pleated frill of the *crêpe*, partially concealing a frill of lace. At left side is a *rose de chine*, and at the back, is an open loop of ruby ribbon, terminating in floating ends. MADAME HADANCOURT.

No. 8 is a HEAD-DRESS composed of a double frill of white lace, on which is placed a bouquet of corn-flowers and golden buttercups, with two little bunches of green stalks at the back. At the left side (enclosed by the lace) are two bows of blue ribbon, one light and the other dark colored. At the opposite side are some corn flowers and golden buttercups, and at the back are long loops and floating ends of ribbon of the two shades of blue. This elegant Head-dress is from the MAISON MULLER-GILBERT, *Rue de la Paix*.

No. 9 is a CHAPEAU of rice straw. The front of brim is turned up and lined by brown velvet and the inside is trimmed by draped bands of similar velvet, and by a bouquet of corn flowers. The crown is surrounded by a double *biais* band of brown velvet, gathered in the centre, forming slight pleats. Above, is a frill of *guipure* lace which is knotted at the back and falls in floating ends. In front are some corn-flowers with ears of corn. MADAME ANDRÉE.

No. 10 is a round CHAPEAU of rice straw. The brim is turned up and is lined with green velvet, and the inside is trimmed by a garland of *marguerites* and buds, with reddish leaves. The crown is surrounded by a draped band of sky-blue silk, knotted in front, and from this point starts a double *eventail* of silk surmounted by two bows, and having at each side a puff. On the *eventail* is a small green bird, and at the back is a large bouquet of *marguerites*. MDMÉ. MELANIE PERCHERON.

No. 11 is a CHAPEAU by the same artiste; it is of Italian straw. The front of brim is turned up and lined by black velvet, and the inside is trimmed by a drapery of similar velvet, having in the centre a bouquet of roses of various colors. The crown is surrounded by a draped band of velvet, knotted in front, and above is a group of three large bows of the velvet, with an ostrich feather which falls over the crown. At left side near the back, is a second bouquet of roses of different colors, with a black ostrich feather inclining to the right side, and at the back is a loop with two floating ends of black velvet.

No. 12 is a CHAPEAU of Italian straw. The brim is turned up at back and slightly so in front also, and it is edged by two *rouleaux* of straw-colored silk placed close together, and the inside is trimmed by folds of similar silk. In front, but inclining towards the left side, are two pale roses, and the crown is surrounded by a broad band of straw colored ribbon. The crown is completely covered by a mass of yellow corn. The space beneath the turned up portion of brim, is filled in by bows and a long floating end of straw-colored ribbon.

RENUNCIATION.

I give thee up,—my lonely heart
Must teach itself to say
I hold no interest, have no part
In thy fate, from to-day.
Thy path may be with sorrow rife,
Or strewn with roses fair,
But whatso'er thy future life,
I must not know nor care.

I cannot grieve that we have met,
Yet had we strangers been,
This silent woe, this keen regret,
My soul had never seen.
And yet my gladness has been small
Save what had birth in thee;
Life lays its crosses on us all,
And this is one for me.

I take it with the quiet strength
It brings itself to bear,
Nor seek to shun it, till at length,
It sinks with all my care.
'Tis but a fashion of romance,
To say MEN die of love;
I staked not life on this one chance,
As future years will prove.

I have my path through life to tread,
Though Love's sweet flowers be gone.
I must not shrink with coward dread,
But learn to walk alone.
Thought may not linger on thy grace,
Nor eye thy beauty scan,
I'll look my trouble in the face,
And bear it like a man.

I do not simulate despair,
Thy sympathy to claim;
Nor do I crave one thought or care,
To follow on my name.
One in the part the other plays,
Can neither act nor blend;
Our feet must tread in separate ways,
While passing to the end.

I give thee up, the pain, the cost,
It matters not to tell,
Life's present happiness I lost,
In loving thee too well.
I will not seek to look again,
Within those dear, dark eyes,
Till newer joy has killed this pain,
And life has other ties.

L. E. X.

ANNE HOLLAND'S STEWARD.

Concluded from our last.

"I have bad news for you, Anne," said Dr. Vallance.

"You need not tell me, Guy, I can guess, poor Eastwood is dead."

"Yes, he died at four this morning."

"I have lost a good friend," said Anne Holland, the ready tears rising to her eyes.

"You have indeed, Anne," replied Guy Vallance, "the present generation will hardly give you a steward so faithful as the man who has just gone from us."

There was grave and sorrowful talk that

morning between Anne and her cousin; many allusions to past days, when as children they had been caressed and spoiled by the old steward and his wife, who had died some years before.

They spoke of his honest uprightness, of the impartial justice which he dealt in affairs between landlord and tenant, master and workman; of the more than common interest he had displayed in the orphan girl, whose father had died ten years ago, and who though wealthy, would have been friendless, but for the faithful steward, her late governess, (now a motherly companion,) and Guy Vallance.

Anne was twenty-two at her father's death, and when her first grief was over, she had applied herself with courage and steadiness to govern the little kingdom over which she was sole ruler. She was endowed with no ordinary business capacities, but all her plans were formed and carried out under the guidance of Mr. Eastwood, her steward; and in the close intimacy to which his position entitled him, the old man had proved himself a valuable friend to the lonely heiress.

Now he was dead. His illness had been sudden and short, and Anne seemed hardly to have grasped the idea of his danger when her cousin brought the news that he was dead.

Guy Vallance lingered in the sunny breakfast room at Purcell House longer than usual that morning. It had been his habit to call daily for ten years, the custom commencing with the squire's illness, and immediately after Guy had settled in Bradtown, as Dr. Ray's partner.

Truly the doctor was endowed with long patience. Once only had words of love passed his lips to his cousin. Six months after the squire's death, Guy Vallance had asked for the hand of the orphan heiress, and had been refused.

He was too clever, and considered his plans too well laid, to trouble his cousin again, but he was not the less resolved to win her sooner or later. Meanwhile he used moderately his cousinly privileges, escorting Miss Holland when she re-appeared in society with Mrs. Harford, to concerts, lectures, Shakespeare readings, and other such dissipations as seemed good to quiet Anne Holland.

She had no taste for the livelier gaieties of life, which seemed natural enough to those who thought of her shadowed girlhood and lonely position. Suitors came from time to time, some tempted by her fortune, and a few perhaps led to her side by tender pitying love

for the sweet but mournful face.

But as they came they went. Guy Vallance seeing one after another dismissed, encouraged himself to bide his time; and Anne Holland lived her life alone till, when her old steward died, she was thirty-two years old.

This quiet, sad woman who sits in the morning sunshine talking to Guy Vallance, is a changed creature from the impulsive girl who raised her face for George Monmouth's kiss in the lawyer's dimly-lighted hall fourteen years before.

She stood in shadow then, she sits in sunshine now,—but who shall say how the passionate hopes of untried youth illumined that time, which have faded into the greyest shadows now. There is a very tired look on Miss Holland's face in the sunshine, distinct from the sadness caused by her cousin's news, a look which has been years in growing, and which nothing in her present life can wholly take away.

Guy Vallance was manly and tender to his cousin in her trouble, and Anne was conscious that she was ungrateful not to care more for the man who generously gave her much thoughtful love, and through that morning's interview she was haunted by a wish that she could accept this love to rule her life, and bid the haunting past vex her no more.

Why could she not?

She asked herself the question once and no more. It was not answered, but deep in Anne's heart was a vague instinct warning her against Guy Vallance.

The new steward arrived, and was soon settled in the rose-covered house which had been for years the home of his predecessors.

Guy Vallance had seen him on the morning following his arrival, during the usual visit, and had occupied half-an-hour after the steward's departure in criticising him to Miss Holland's amusement, and Mrs. Harford's indignation, for that lady, being much impressed by Mr. Moreton's grave politeness was ill-disposed to allow Guy's verdict to pass calmly, for it consisted of the statement that the man was a bear.

Guy Vallance had a little excuse for his harsh judgment; there had been a marked change in the steward's mode of addressing him, from the courteous, if distant bearing he observed to his mistress.

The doctor departed on his rounds absent-minded and puzzled. He had not expressed his thought to the ladies at Purcell House.

but he was haunted all day by the idea that he had seen the steward before, or that he resembled some person he knew. With the strange persistency with which an idea sometimes clings to the mind till it is explained, this thought constantly recurred to Guy Vallance.

Late in the evening while sitting at his solitary dinner, the thought, hitherto only a troublesome, teasing idea, took sudden form,—with the rapidity of lightening, that odd, fancied resemblance became a reality,—Mr. Moreton the steward, either greatly resembled, or *was*—*George Monmouth*.

A cold sweat broke out on the doctor's brow, as this thought brought before his mind a host of agitating ideas. The past, with all its horror, William Holland's dead face, and stately funeral, the crowded Shire Hall, and the anxiously awaited verdict, all came back to Guy Vallance in that dreadful moment, and totally unnerved him. But only for a time, in a few minutes that evenly-balanced, well-schooled nature shook off the paralysis of fear, and reasserted itself in its wonderful coolness and strength.

"I will see Anne Holland's steward," said the doctor rising to take his hat. "I will know what there is to hear." A less cool man might have said "what there is to *fear*," but not calm Guy Vallance.

Quietly closing his own door, he walked through the streets, past the "Bell," where he had dined with his uncle and cousin on the night of the murder; past the Shire Hall, where joyful, honest cries had rent the air on George Monmouth's acquittal; past the lawyer's house, (occupied now by a retired cheese-monger), behind whose oaken door Anne Holland's lips were kissed by the fair-haired exile,—the last kiss that any man save her father had laid upon them. Into the starlit road, past the lonely spot where an unknown hand had smitten the boisterous life from William Holland's stalwart frame,—Guy shuddered here—on to the great iron gates of Purcell House. Entering these, a by-path led the doctor through the shrubberies and underwood, to where, half-a-mile from the house, shone the lights of the steward's humble dwelling.

If Guy Vallance had any doubt of the steward's identity, it was soon resolved, for the doctor was too bold a man to beat about the bush.

"You are George Monmouth," he said.

"I am," replied the steward, speaking as quietly as Guy Vallance had done.

"Why do you come here in this disguise?" asked the doctor, an angry impatience in his tone.

"Because I have been told that you are seeking to marry Anne Holland."

Guy Vallance tried to count the cost of his answer, but failed, being in the dark.

"And if I do so, what then?"

The steward stooped close to Guy's ear, and whispered a few words. The doctor turned deadly pale, and rose to his feet.

"George!" he gasped.

"If you desire to hear no more of this, if you desire to carry a honoured name to your grave, give up at once and for ever, all attempts to win Anne Holland for your wife."

Silence fell between these two men, who stood earnestly regarding each other. Guy Vallance spoke at length.

"Is this the one alternative?"

"There is no other."

"Then let Heaven help the man who stands between me and my will!"

"They are quarrelling, for certain," said the old house-keeper to herself on hearing angry voices.

They soon died away to a low murmur, and the housekeeper dozed in her chair. She slept a long time, and woke cold and shivering, to see her fire out, and the light of the late-risen moon stealing in sickly rays on the floor.

She procured a light, saying as she walked across the hall,

"Master must be gone to bed, but I will put away his supper-things."

Entering the parlour, she found the lamp dying out. Walking towards the table she stumbled. At her feet lay George Monmouth, dead, with a great wound in his chest, from which the life blood had ebbed away.

A carving knife, taken from the supper-table lay by him, covered with blood. There was no disorder in the room, not so much as a book disarranged, only the prostrate figure, the dropped knife, and pool of blood.

Two ghastly topics became food for the morbidly-curious the next morning; for the servants despatched from Purcell House for medical aid found the cold body of Guy Vallance on the very spot in which William Holland had died fourteen years before.

There were two inquests in Bradtown. "*Wilful murder against some person or persons unknown*," was the verdict pronounced over the quiet face of George Monmouth; and after due medical examination the jury decided that

Guy Vallance "*Died by the visitation of God.*"

Papers were discovered revealing the true name of Anne Holland's steward, and the long-ago old school-fellows were buried side by side in Bradtown cemetery.

If George's wound bled afresh when Guy Vallance was put by him, the grave kept its own secrets, and no light was ever thrown on that night's fatal deed.

Anne Holland had a third steward, a simple countryman, who did his duty earnestly and well.

From the time of her cousin's death and George Monmouth's murder, a yet deeper shadow settled on her life.

Before she was forty, the lonely woman closed her cheerless existence, and she being buried with her fathers, Purcell House was ruled by a Holland no more.

H. S.

HER GRAVE.

Close to the churchyard meadow,
Under the poplars tall,
Under the yew trees' shadow,
Under the churchyard wall.

All the day long in sunlight,
All the still eve in shade,
All the night long in moonlight,
Shadow and gleam are made.

All day long from the poplars,
All night long from the brake,
From carolling bird and brooklet
Ripple and song awake.

Watched by the creeping flowers,
Over the mossy stone,
Wept by the silent showers,
Wailed by the breeze' moan.

Over her head bloom daisies,
And at her hidden feet,
One little rose-tree raises
White mossy buds and sweet.

Lulled by our pure grief's sighing,
Into undreaming rest,
Calmly the clay is lying
Close on the green earth's breast.

We know, who linger near it,
Steeped to the lips in pain,
That for the new-born spirit,
Never was linked a chain.

Why should we pause and linger?
What do we seek or crave?
Heaven has another singer,
Earth has another grave.

L. E. X.

LOVE'S YOUNG DREAM.—Your first love-dream! Does it ever come back to your heart in some quiet moment, when you pause in your labour, whether it be that of a household drudge, or a fashionable woman, and let the past catch up with you? Do you wonder why

it could not stay with you always, as you once believed it would? It was so sweet, so beautiful. It promised to be eternal. When you wore pictures, and locks of hair, and tiny notes next your heart, and dreamed all night of just one person. Ah that one person! You never had a doubt that it was the best, the most brilliant of living beings. That he, or she, could change was impossible. I don't know how it all went. Whether the grave swallowed it, and Death cut down your air-castles with his scythe. Whether slowly and softly your first love faded as roses fade, and, married to Mr. Tomkins, you sometimes wonder what became of Alphonso; or whether you married Alphonso, and have long ago been scolded about shirt-buttons and the grocer's bill: but, somehow, I am afraid it is a thing of the past if you are five-and-twenty.

The Theatres.

Mdlle. Albani has added a new character to her already full repertoire, by her late appearance in *I Puritani* as *Elvira* at COVENT GARDEN. Madame Adelina Patti has re-appeared during the month, sustaining her principal characters with accustomed grace of acting, and sweetness of voice. At HER MAJESTY'S OPERA "*La Traviata*," "*Les Huguenots*," "*Norma*" and "*Semiramide*" have given Mdlle. Trebelli-Bettini and Signor Agnesi opportunities of displaying their talents, assisted by other artists of merit. "*The Overland Route*" has been revived at the HAYMARKET, with much success, Mr. Buckstone sustaining his original character. It has been succeeded by "*Mont Blanc*." The immense success of the "*Prayer in the Storm*," has rendered unnecessary any alteration in the programme at the ADELPHI. The performance at the ST. JAMES'S is extremely elegant and varied, consisting of the comedy "*Progress*," by the late J. W. Robertson, and a new Opera Bouffe entitled "*Vert-Vert*," which includes very sparkling music and a most enchanting ballet. "*The Little Treasure*" supplemented by "*A Breach of Promise*" is very successful at the ROYALTY.

THE PARIS FIGARO of April 3, 1874, says that "The reason why English ladies so far surpass their French rivals in the beauty of their hair is because they are not constantly changing their treatment of it, but keep to the use of its best and truest friend, ROWLANDS' MACASSAR OIL." Price 3s. 6d., 7s.; family bottles, equal to four small, 10s. 6d. and 12s. per bottle. ROWLANDS' KALYDOR is invaluable to ladies for the face and complexion when exposed to the sun and dust, or the heat of the ball-room, concert, or theatre. Price 4s. 6d. and 8s. 6d. per bottle. ROWLANDS' ODONTO whitens and preserves the teeth, strengthens the gums, and gives a pleasing fragrance to the breath. Price 2s. 9d. per box; of all chemists, perfumers, and hairdressers.

THE GENTLEMAN'S MAGAZINE OF FASHION, EDITED BY LOUIS DREVILLE, contains:—Three Colored Plates of the latest London and Paris Fashions, from original designs, and two Plates of diagrams for cutting every kind of garment, with two FULL-SIZED PATTERNS. These are the only Gentleman's Fashions published that can be relied on, as giving an accurate view of the styles that are actually worn. In the course of each season the work will be found to contain Colored Engravings, and Patterns or Diagrams of every kind of garment in vogue. PRICE ONE SHILLING. London:—Simpkin Marshall and Co. Stationers' Hall Court.



Avril 1874

Plat. 1

Le Monde Élegant

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Le Monde Élegant

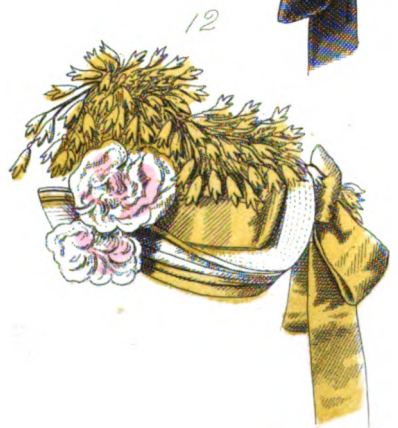
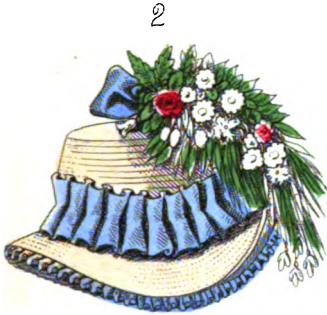


June 1874

Plate 44

Le Monde Élegant

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June 1874

Le Monde Élegant

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 607.

JULY, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now approaching the end of the London Season, and are thinking of the seaside and home gatherings at pleasant country houses, with all those charming *re-unions* which are so delightful in England.

Our *Artistes des Modes* have prepared Costumes for these occasions, which are all elegant, graceful, and of great variety. They are suited to all characters and styles, from the lovely *blonde* to the lively *brunette*, for home, the visit, the promenade and the evening *reunion*.

The *Casaque* or *Corsage à basques* has been the prevailing style of the season, the *basques* descending six or more inches below the waist. In England the Veston without sleeves has met with much favor. This style was as much *à la mode* in Paris twelve months ago; the style that we first named has been equally in favor in Paris and London.

The *corsage à gilet* was very fashionable in Paris twelve months ago, and is now much worn in London. Take it altogether, the fashionable styles in Paris are very much like those which prevail in England at the same time.

The *Fichus* and *Mantelets*, and various combinations of this form are equally fashionable in London and Paris.

Many Ladies in London are at present wearing the Dolman form of *Mantelet*, which was some time ago extremely fashionable in Paris.

Instead of seeing Paris a little in advance of London in all the various styles of fashion, we should prefer that the ladies of both capitals should march side by side in the ranks of civilization. The increasing beauty of costume is ever the surest mark of advance in civilization.

As we stated in the beginning of our observations, the *corsage à basques* is extremely fashionable, especially when combined with the new form of upper skirt, the pattern of which we give in our present Number. It is the

most beautiful upper skirt which has been produced for some time, and there are modifications of it in nearly all our plates.

This skirt combined with the *corsage à basques* made up in any light material, with under skirt of black or blue, makes a very elegant costume.

For dresses *en suite*, fig. 2 plate 2, and fig. 3 plate 4, are good specimens of the style, and are a great improvement on those worn a few years back.

The Elizabethan frills or ruffs still continue in favor.

The trains of dress skirts are about the same as last month. The most elegant pattern is that given in our May Number.

We have not space for further details, which will all be found indicated in our plates of costume.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February 1874, copies of which may be had from the Publishers, or by order from any Bookseller.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern (cut out on blue paper) is the PRINCESS BEATRICE FICHU, of the form shown on the third figure of our first plate. It consists of two pieces, the small piece being the back or pelerine part, and the long piece being the front, the two round ends of which cross over on the chest, and are knotted together at the back or fastened by a bow and buckle. The back and front are joined together at the shoulder seam, which is indicated by two small cuts placed near the neck. N. B. The ends may be left much longer if preferred, and may be left square instead of being rounded off.

Our second pattern (cut on white paper) is the DUCHESS OF EDINBURGH TABLIER, and forms a novel substitute for an upper skirt. As a general idea this *tablier* has a curious resemblance to a *Mantelet* in form, but is intended to be worn round the waist in the opposite way to that in which a *Mantelet* is worn round the neck, the short round part being placed at the front, and forming the *Tablier*, and the long square ends being fastened or looped together at the back of waist; and the sides and back are of course caught up, according to taste, to form the *bouffant*.

With this idea many other novel combinations may

be formed. The arrangement and different modes of trimming, which may be adapted to it, can be varied in a thousand different ways, and may develop into quite a new style or Fashion.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress and Mantelet *en suite*, of black silk. The front and back of the skirt are arranged in two distinct styles: the front is trimmed by three perpendicular bands of pink silk, extending the whole length of skirt, and diminishing in width as they approach the waist. These bands are separated by groups of flat pleats of black silk, and are enclosed by similar pleats, and they are partially covered by black tassel fringe, arranged in *chevrons*, and headed by white lace and *biais* bands of black silk: between each *chevron* is a pink button. The back of skirt has a train of moderate length, and is edged by a flat *rûche* of pink silk, having at a little distance above it, four folds of black silk falling over each other. The *rûche* and folds are again repeated, and are surmounted by a large *bouffant* starting from the *corsage*. The Mantelet is edged by a flat *rûche* of pink silk; it is slightly open on the chest, and terminates in long pointed ends in front; the back is drawn in to the waist, to which it is attached by a knot of pink ribbon. The dress sleeves are terminated by broad frills edged by the *rûches*, and starting from bands of pink silk, each finished by bows and floating ends. The front of *corsage* is open *en cœur*. White chip Hat, turned up at back, and trimmed by black ribbon, and coloured flowers.

AU CARREFOUR DROUET.

COSTUME FOR HOME.

Fig. 2.—Dress *à deux jupes*. The lower-skirt and *corsage* are of apricot silk. The front and back of skirt are arranged in distinct styles, the bottom of front is vandyked *en baldequin*, and edged by green velvet, and underneath appears a pleated flounce. The back of skirt forms a train, and is finished by two flounces headed by upright pleated frills, and edged by bands of green velvet. The upper skirt forms a *tunique* of grey opaque muslin, striped with white silk: it is edged by silk tassel fringe headed by *guipure* insertion, embroidered with green *chenille*. The skirt is caught up from the sides of waist, the back falling double and also forming a *bouffant*. *Corsage à basques*, of apricot silk: the central portion of front is of green velvet, and is closed to the extremity of *basques* by a row of mother-of-pearl buttons, thus forming a deep point. The velvet crosses over the shoulders and is carried down the centre of back to the edge of *basques*, of course narrowing both at back and front of waist.

The outer sides of the velvet are finished by the *guipure* insertion edged by narrow green velvet, this trimming is continued along the *basques*. The sleeves are of apricot silk, striped by perpendicular bands of the insertion edged at each side by velvet, and there are deep cuffs, cut open at sides, edged by green velvet, and crossed by bands of broader velvet fastened by mother-of-pearl buckles.

MDME. BERENGERE CAVALLY. The *Corsage* may be cut from our full-sized pattern for February last by making the front *basques* more pointed.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes*. The under-skirt is of rich violet silk; the bottom is trimmed by a flounce, the top of which is concealed by a narrower one put on with a heading, and surmounted by two similar flounces. The upper skirt and *corsage* are of white cashmere, the upper skirt being of the novel shape indicated by our second full-sized pattern: it is caught up at sides, (the back being square-shaped and open in the centre to the waist) and forms a round draped *Tablier*. The edges are trimmed by a flounce of black silk with a heading, and the back is arranged to form a small *bouffant*. The *corsage* is covered by a *Fichu* of black cashmere, cut up in the centre of back, crossing over the chest, and having rounded ends which fall over the *bouffant* and are fastened by bows of black ribbon with a steel buckle and two floating ends finished by a fringe of jet beads. The *Fichu* is edged by a similar fringe, having above it a narrow band of gimp studded with beads. Above the back opening are two bows of black ribbon fastened by a steel buckle, and from each starts a *cascade* of bows with a short fringed end. The sleeves of the *corsage* (which appear) are terminated by cuffs bound by black silk, and pleated in the centre where they are crossed by *biais* bands of the silk each finished by a small group of bows. *Chapeau* of white straw, trimmed by black silk, an ostrich feather of the same color, and a *bouquet* of roses, placed at the back.

AU CARREFOUR DROUET. We give the full-sized patterns of this elegant *Fichu* and novel upper skirt or *Tablier*.

PLATE THE SECOND.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER SHOW.

Fig. 1.—Dress *à deux jupes*. The under skirt is of sky blue silk, and the front and back are arranged in two distinct styles. The lower half of front portion is trimmed by four festooned *bouillons* edged by very narrow frills and separated by groups of three double folds falling over each other. The back of skirt forms a train, and is trimmed by several pinked flounces falling over each other. The upper skirt and *corsage* are of white muslin; the skirt is edged by a broad embroidered flounce headed by an upright *flûted* frill. The sides are caught

up and fastened by bows of sky-blue silk, those at right side having two floating ends inclining towards the back, which forms a large *bouffant*. The *corsage* has deep *basques*, round at back and pointed in front, (the *corsage* closing to their extremity). The *basques* are edged by a *fluted* frill headed by an embroidered insertion, and this trimming is carried up the sides of front, and round the shoulders. The front is open *en carré*, and the open portion is finished by an upright *fluted* frill with the insertion. The back of sleeves are trimmed by double bands of insertion, separated, from the shoulders to the elbows, by puffs of muslin, and from thence to the wrists by frills, which with the bands of insertion, are continued round the wrists. Straw Hat trimmed by yellow flowers and sky-blue ostrich feathers. A lace shawl or Mantelet might be added for out-door wear.

AUX TROIS QUARTIERS.

COSTUME FOR HOME OR THE PROMENADE.

Fig. 2.—This Costume is composed of two shades of lilac silk, one dark and the other light. The bottom of skirt is trimmed by a broad flounce arranged in alternate pleats of the two colors. The upper portion of this flounce is covered in front by a festooned *tablier* of silk of the light color, falling in regular folds, and fastened at each side by three groups of bows and ends of silk of the two shades. In front are six similar groups of bows. This *tablier* is edged by a silk tassel fringe of the two colors, and at each side, enclosing it, is a succession of *biais* bands of silk of the two shades arranged alternately and extending to the waist. The broad flounce before named, is headed at back of skirt by a flat pleating having at each side a narrow frill. The skirt forms a *bouffant*, fastened at left side by large bows of the dark silk with a floating end, and from this point, a band of silk is carried under the *bouffant*, to the opposite side of which it is fastened by bows of similar silk. The *corsage* is of the light silk: it has *basques* bound by the dark silk, and forming two large pleats at the back. The front of *corsage* is trimmed by a flat pleating of silk which starts from the waist, and is edged at the outer side by a narrow frill of dark silk: this pleating is carried round to the back of neck, at the front of which (as well as at the waist) is a group of bows and short ends of the two colors, (the *corsage* closing by buttons of the dark silk). The sleeves are of the dark silk and have cuffs, the lower portions of which are of the light shade slightly pleated at backs, the upper part being formed of *biais* bands of each color, cut up at back. The centres of the cuffs are crossed by bands of light silk finished by groups of bows of silk of the two colors.

A LA VILLE DE PARIS, Rue Montmartre.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of sea-green fowlard. The bottom of skirt is trimmed by a broad pleated flounce put on with a heading and a band of black velvet. The upper skirt is edged by a flounce headed by a similar band; it is slightly raised at sides and is *bouffante* at

back. Tight fitting Veston of light brown *vigogne*. It has *basques* which form in front very sharply defined points, and are short at sides and at back, where they are cut up: they are edged by a band of brown silk, and at each side of back opening, are four mother-of-pearl buttons. At each side is a square pocket of novel shape, extending below the *basques*, and formed of three square-shaped pieces, edged like them; two of these pieces are of the *vigogne* and are finished by buttons, while the third is of black velvet; each piece is bound by the brown silk. The Veston is open *en cœur* and has a black velvet collar and an upright pleated frill of white muslin. The lower portion closes by buttons to the waist. The front edges of *basques* are, in addition to the bands of silk, each trimmed by two rows of stitching. The sleeves have black velvet cuffs, above each of which are two bands of the brown silk. In front, the cuffs are partially covered by pointed pieces of *vigogne*, having black velvet centres, and each fastened down by three buttons. Chapeau of white chip, trimmed by black velvet, white ostrich feathers and pale pink flowers.

MAISON DIEULAFAIT. The Veston may be cut from the first full-sized pattern for June 1873, by making the front *basques* narrower and more pointed, and adding a shawl collar.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of pale violet silk. The under-skirt is trimmed at bottom by a very broad flounce of white lace, put on with an upright heading and two *biais* bands of silk placed close together. The upper skirt starts from the sides, forming a long train, edged by a flat trimming of white lace, with two *rouleaux* of silk. The sides are caught up in spiral folds fastened by *bouquets* of wild flowers, that at right side having a trail; these *bouquets* also serve to fasten up the sides of a sort of *tablier* of white muslin edged by lace, and which is cut in one with the front of *corsage*, and falls over the front of underskirt. The second skirt is crossed by a broad festooned flounce of white lace surmounted by draped folds of silk, and above is a *bouffant* of white muslin edged with lace, headed by a garland of wild flowers. The *corsage* is trimmed *en bertha* by white lace finished at the back by a draped band of silk and in front by a garland of flowers.

MDME. BREANT CASTEL, 19, rue du 10 Décembre.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes. The under-skirt is composed of two distinct portions: the front forms perpendicular *bouillons* of white *tarlatan* placed on a foundation of sky-blue silk, and separated by *biais* bands of the silk. The second portion forms a train of similar materials and has at the bottom four large *bouillons* divided by bands of the silk studded at equal distances by eglantines with foliage. The upper skirt is cut in one with the *corsage*,

and is of sky-blue silk. It is edged by a white lace flounce which forms large pleats at equal distances. This flounce is headed by white pleated tarlatan edged by sky-blue silk and arranged to form spiral folds, each alternate fold containing an eglantine with buds and foliage. The skirt is very *bouffante*, and is caught up nearly to the waist, at left side only, and it is fastened by bows of sky-blue silk with two long floating fringed ends, a portion of the white lace flounce appearing beneath the bows, from which also starts a trail of eglantine. The top of *corsage* is trimmed by a pleated *rûche* of white tarlatan edged by blue silk, having beneath it, a frill of lace which is caught up on the shoulder by *bouquets* of eglantines. On the chest is a similar *bouquet* and the back is crossed by a trail of foliage which starts from the bows of silk already named, and is attached to the *bouquet* on the right shoulder.

MDME. FLADRY. *The Corsage Princesse may be cut from our 1st pattern for December 1873.*

BALL COSTUME.

Fig. 3.—*Dress à deux jupes* of grey silk. The bottom of under skirt is trimmed by a flounce, the top of which is covered by a flounce of black lace put on with an upright heading and a *biais* band of rose-colored silk. The upper-skirt is trimmed by two flounces of rather broader lace, arranged in the same way. This skirt is slightly caught up near the back of waist by bows and floating ends of rose-colored silk, and the lace of the lower flounce is continued in spiral folds to the waist. The *corsage* has *basques*, square in front and cut up in the centre of back; they are edged by narrow black lace headed by a *biais* band of rose-colored silk. The upper portion of *corsage* is trimmed *en bertha* by folds of black *tulle*, enclosed by bands of rose-colored silk, and edged by narrow lace, and the *tulle* is caught up at back and on each shoulder by a *biais* band of rose-colored silk finished by bows and ends of the same silk. On the chest is a group of similar bows and ends.

MDME. DU RIEZ. *The Corsage may be cut from the first pattern for October 1873.*

PLATE THE FOURTH.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—*Dress à deux jupes*. The lower-skirt is of black velvet and is trimmed at bottom by a broad flounce headed by a puff, edged at each side by a narrow frill. The upper skirt and *corsage* are of pale pink China crape. The skirt is edged by a frill of white lace put on with a heading, and having above it, two narrow bands of insertion. The skirt is caught up at sides to the waist, causing the front to fall in folds, while the back is *bouffante*. The *corsage* has deep round *basques*, united in front, and trimmed like the upper skirt, the front is open nearly to the waist and is finished by a double upright frill of white lace, continuing below the waist, to meet the upper band of insertion on the *basques*. The sleeves have dou-

ble *mousquetaire* cuffs, trimmed in accordance with the upper skirt and *corsage*. Straw hat, trimmed with pale pink silk, white roses and pink feathers.

This elegant Costume is from the CARREFOUR DROUET, Rue du Faubourg Montmartre. The Corsage may be cut from our February pattern by sloping off the front edges from the neck nearly to the waist.

YOUNG LADY'S COSTUME.

Fig. 2.—*Dress à deux jupes*. The lower skirt is of striped black and white *Percalé*, and is without trimming. The upper skirt and *corsage* are of cream-colored alpaca. The bottom of skirt is bound by black silk and the sides are caught up, so as to form at back a large puff, while the front falls in folds, and at the sides, square-shaped pockets are imitated by *biais* bands of black silk, with *papillon* bows of the same material. The *corsage* has *basques*, square in front and hollowed out at back, enclosing a group of bows and floating pointed ends of black silk. The *basques* are bound by black silk. The *corsage* is closed by black silk buttons and the upper portion is trimmed by black silk, forming a point at back and also in front, to this trimming are added two other pieces of silk which cross the shoulders and terminate in sharply defined points both at front and back. The sleeves have cuffs of black silk slightly pointed. Straw Hat, trimmed with black velvet, a *bouquet* of *marguerites* and some white cock's feathers.

AU TAPIS ROUGE.

PROMENADE COSTUME.

Fig. 3.—*Dress* of grey poplin. The front and back of skirt are draped in distinct styles: the front is crossed by four oblique bands of brown silk having at each of their extremities two small bows and a swallow tailed end fastened by oval-shaped steel buckles. The back of skirt is trimmed at the bottom by three flounces each bound by brown silk, the upper flounce put on with a heading similarly bound. The front of skirt is partially covered by a piece of silk edged by a *biais* band of brown silk, the sides of which are caught up *en draperie* and fastened to the waist. At the back is a large *pièce bouffante* extending nearly to the flounces, and edged by a band of brown silk, the sides forming spiral folds. The *corsage* has *basques*, square in front and forming a pleated *postillon* at back: they are bound by brown silk. The front is finished by a plain Medicis collar of brown velvet lined with the grey poplin, and attached on the chest by bows and ends of brown silk. The upper portion of *corsage* is closed by buttons and is crossed by two *biais* bands of brown silk arranged *en chevron*. The sleeves are each terminated at the wrist by two frills bound by brown silk, the upper frills starting from *biais* bands of similar silk with bows and ends and small steel buckles: above is a second and similar band. Chapeau of white chip trimmed by sky-blue silk and scarlet flowers.

A LA VILLE DE PARIS.

PLATE THE FIFTH,

No. 1 is a CHAPEAU of Italian straw, having a rather high crown. The brim is turned at the sides, and is edged by black velvet ribbon. The crown is surrounded by a drapery of sky-blue *crêpe-lisse*. At left side (enclosing turned up portion of brim,) are two large puffs of *crêpe-lisse* with some *marguerites* surmounted by two pleated bows. This Chapeau is by MADAME MARIE BOIREAU.

No. 2 is a CHAPEAU of rice-straw. It has no crown, and is formed of a band of the rice straw, the upper portion of which is prolonged to form two points: the entire Chapeau is bound by black velvet ribbon, and is trimmed by a broader band of similar velvet. At left side, near the front, are two bows and ends of velvet ribbon, surmounted by a *bouquet* of corn-flowers, from which two long trails of wheat are carried towards the back. The lower edge of Chapeau is finished by a narrow quilling of white *tulle*. MADAME HUSBAND.

No. 3 is a CHAPEAU of rice straw; the back of brim is raised, and slightly *flûted*. The inside is trimmed by a pleating of sky-blue *crêpe*, and the crown is surrounded by a band of very dark violet velvet. The sides of the Chapeau are trimmed by cherries mixed with some small orange blossoms, and at left side (near the front) is a group of three large draped bows of sky-blue silk, starting from above which a long ostrich feather of the same color crosses the crown and falls at right side. Under the turned-up portion of brim at the back, are some cherries and orange blossoms with a bow and floating end of sky-blue silk. This Chapeau is by MME KERNERS MARECHAL.

No. 4 is a CHAPEAU of rice straw; the brim is turned up, cut open at sides, and covered by brown silk, extreme edge only being visible. The inside is trimmed by a garland of roses with buds. The crown is surrounded by a draped band of brown silk and at the left side, exactly opposite the opening of brim, is a group of three large bows and a single end of similar silk, starting from which, a brown ostrich feather is carried to the back. This elegant Chapeau is by MESDAMES. BRIE ET GEOFRIN.

No. 5 is a CHAPEAU by the same *artistes* as the preceding one: it is of rice straw, and has a round crown. The brim is turned up at front and sides, and is covered by pink silk. The inside is trimmed by a very thick garland of small yellow and white flowers which extend above the front of brim, and to which are added two full-blown roses. The crown is surrounded by a broad band of pink ribbon forming at back two small bows accompanied by a rose and surmounted by a small bouquet of the yellow and white flowers. In front are two bows and a single end.

No. 6 is a CHAPEAU *Annamite* of brown straw. The crown is very low, and the brim is nearly covered by a pleating of white muslin above which are two rows of *blonde*, and two large roses with buds, (placed at the left side). On the top of crown in front is a group of three bows and a single end of brown silk. At the back are two double *biais* band of similar silk, looped together and terminating in two loops and a long floating end. Two roses are fixed in the knot thus formed. MME. MELANIE PERCHERON.

No. 7 is a CHARLOTTE CORDAY CAP of white muslin edged by a frill of lace surmounted by a draped band of sky-blue ribbon terminating at back in an open loop edged by the lace. In front is a group of bows of pink ribbon, starting from which, two bands of sky-blue ribbon are carried over the crown, and meet at the back, which is trimmed by bows of pink ribbon. MADAME HADANCOURT.

No. 8 is a FICHU composed of folds of rose-colored silk. It is open *en cœur*, and is edged at the outer side by a frill of *valenciennes* lace, and at the inner side by an upright pleated frill of muslin, very wide at

the sides and back of neck. The Fichu is fastened at the chest by a draped knot of rose-colored ribbon, the left side being continued to the waist, and terminating in a group of bows and ends of ribbon, and to it are attached (under the lace by which it is edged,) two bands of ribbon supporting an *aumonière* of rose-colored silk, trimmed by lace and by a group of bows and long ends of ribbon. AU CAPRICE, *Passage des Princes*.

No. 9 is a CHAPEAU of rice-straw. The brim is cut open at back, and is bound by black velvet. The right side of back opening is turned up, and encloses a rose, which it slightly compresses. The crown is surrounded by draped bands of black velvet and salmon-colored silk, and by a large garland of rose-leaves with buds, and some bright green berries. At the left side of front are two bows, one appearing above the crown. MAISON DUCHAILLU.

No. 10 is a CHAPEAU by MADAME HUSBAND: it consists of a *bandeau* of black velvet with a brim of Italian straw, turned up in front, and edged by two narrow *rouleaux* of black velvet. The inside is trimmed by a draped band of velvet, at the left side of which, is a *bouquet* of field-flowers. Above the *bandeau* of velvet is a garland of similar flowers terminating in a trail at the back, and the front of this garland is surmounted by two large bows of velvet.

No. 11 is a CHAPEAU formed of a *bandeau* and turned up brim of rice straw: the *bandeau* is covered by sky-blue silk and the brim by black velvet. The inside is trimmed by a drapery of sky-blue silk, on which is placed a garland of ivy leaves with berries, and in front is a group of bows of sky blue ribbon with a rose in the centre. The *bandeau* is trimmed by a second garland of ivy leaves, accompanied at left side of front by a large rose with a long sky-blue ostrich feather falling at the back, which is also trimmed by a rose placed at the extremity of the garland, and accompanied by a loop and two long floating ends of ribbon. This elegant Chapeau is by MME. HUSBAND.

No. 12 is a CHAPEAU of rice-straw. The brim is turned up in front and is edged by a band of black velvet ribbon. The inside is trimmed by a *biais* band of black velvet. The crown is surrounded by similar velvet. The front is trimmed by a large *bouquet* of wild flowers with a group of three large bows of black velvet. At the right side, towards the back, two loops and a short ends of velvet are placed on the band which trims the inside. MADAME BAYARD.

BARBARA.

IN THREE CHAPTERS.

CHAPTER I.

"Miss Barbara." There was a little impatient movement among the rose-bushes, causing a shower of pink petals to strew the green-sward, but Barbara did not look up from her book, until her aunt's trim housemaid called her a second time, adding a remark to her address.

"Miss Barbara, the new curate has called, and Mrs. Lincoln wants you in the drawing room."

"Oh, dear!" sighed Barbara Lincoln, closing "*Aurora Leigh*," and rising from her seat among the rose-bushes, she walked leisurely in the housemaid's track towards the house, a quaint old building, known in Leaside village

as the Manor House.

Barbara laid her book on the hall-table, and with an instinctive stroke of the hair, and twitch of her sash, she straightway entered the drawing-room.

I daresay Aubrey Cassel had seen many beautiful women in his day, for he was thirty-five years old, but I am sure none fairer had ever met his eyes than Barbara Lincoln, aged nineteen, as she came in, flushed with the summer heat, looking lovely in her white dress, a red sash marking, but not confining her slender waist.

The dress was plain even to shabbiness, and the sash had seen hard service, but they looked well on Barbara. She had an oval face, a brown skin under which the blood coursed healthily, a broad brow, with crisp black hair, and glorious black eyes in which lurked a subtle fire.

She was beautiful indeed, as Aubrey said often afterwards, but his taste led him far away from this full-toned type of loveliness, to one in his eyes higher and purer, and even at the moment that radiant Barbara crossed the room towards him, the vision of an absent face, pale and ethereal, with velvety brown eyes, calm forehead and mouth, rose up in Aubrey Cassel's mind.

He was very polite to Miss Lincoln, he had remarked the bright face raised in attention to his discourse on the preceding Sunday, when he had preached a first sermon to his Lea-side flock. Mrs. Lincoln made enquiries for the curate's mother, upon whom she had called the day before alone, (for Barbara had excused herself, disliking formal visits.) On hearing that Mrs. Cassel was still fatigued with her journey, (being very old,) Mrs. Lincoln proceeded to enquire for Mr. Cassel, the curate's brother, ten years his senior, and somewhat of an invalid, an hereditary tendency to consumption having developed itself in him.

Here Barbara entered with more interest into the conversation. She had heard from her aunt that Mr. Cassel, though in delicate health, was clever and learned, and earned a sufficient income for his own wants by his pen. A real reader was Barbara Lincoln, and she had never seen an author.

The Cassels were poor, she knew, for no attempt had been made to disguise the fact from Mrs. Lincoln, but at nineteen the idea of poverty is romantic, and I think my heroine would have been less interested in the curate's brother if his pen had brought him more than sufficed for his subsistence.

After a little general talk concerning the parish and Aubrey Cassel's predecessor, he turned to Barbara,

"I hope you like parish work, Miss Lincoln, I shall need help sadly." Barbara blushed. Her "parish work" had been confined to taking gruel or flannel occasionally to one old woman, formerly a servant at the Manor House. Mrs. Lincoln came to her assistance. "Barbara is not used to going out much, Mr. Cassel, and indeed, I think poor people do not care to see you empty-handed, and it is little enough I can afford to give away."

The curate smiled and answered,

"There is truth in your remark, Mrs. Lincoln, but believe me, a kind word and ready sympathy go a long way towards winning a humble heart, in some cases farther than the generally welcome shilling or half-crown."

"I think," said Barbara shyly, "there is a great difference in poor people. You know aunt, how much I dislike to call on old Sally if I have nothing to give her, yet that poor woman in Red Row, whose child I picked one day out of the mud, always smiles at me so pleasantly, and on Saturday when I was running home in the rain, she came out and quite begged me to shelter in her cottage."

Aubrey Cassel smiled at the bright face now fully turned to him, and inwardly resolved to win Barbara Lincoln as a fellow-worker with himself in this neglected vineyard. He well knew the power her brilliant face and *piquante* manner would have with the humbler classes, who, like children, are attracted to, and dearly love, all things beautiful and bright.

"God has withheld fortune from her," he thought, "but he has dowered her with rare beauty, and as I think, strong persuasive and intellectual powers. I will try to win these for my Master's service."

He turned again to Barbara.

"You will take a class in my Sunday-school when it is formed, will you not? May she?" he added quickly turning to Mrs. Lincoln.

"Oh yes," replied that lady with careless ease, "I can spare her on Sunday mornings. She reads to me always in the afternoon."

Barbara sighed, the prospect of Sunday-school had seemed likely to release her from one of the dullest duties of her colorless life, the Sunday reading.

"I will come," she said to Aubrey, "when ever aunt can spare me, but do not keep a class for me, if any person more reliable wishes for one."

"Oh! Barbara," put in Mrs. Lincoln, not

willing to seem ungracious. "You can go twice on Sundays if you wish; you might read to me in the evening."

"Thank you, aunt," responded dutiful Barbara.

"Thank you, Mrs. Lincoln," said the curate, rising, "and you too," he added, his voice falling gently as he looked at Barbara. "And now I want to ask a favor of you both. You know, Mrs. Lincoln, how old my poor mother is, and when I am away she has no other society than poor Harry, who, not being strong, is not always cheerful. You live near, would you call in sometimes, and cheer a dull half-hour for my poor mother? I ask it the more earnestly because I fear I cannot keep her with me much longer." He spoke very sadly.

Even hard, practical Mrs. Lincoln quickly and kindly responded to his request, and Barbara felt already a tender interest in the mother who was so prized by her son.

"And such a son," thought poor Barbara Lincoln.

Before Aubrey Cassel left the Manor house, it was settled that next afternoon the two ladies should call at the Vicarage, and that, if possible, this call was to be the beginning of friendship between the two families.

Barbara did not go back to the rose-bushes when the curate went, nor did she resume her study of Mrs. Browning's wonderful poem. Many a day elapsed before "*Aurora Leigh*" was finished.

Barbara sat quietly by the window, while her aunt briskly chatted about the new-comers, discussing each of them in her matter-of-fact way, and too well satisfied to have the lion's share of the talking to remark her niece's vague responses.

There are times in every woman's existence when old things seem empty and commonplace, when she is aware of a change in her ideas, and of a feeling that something hitherto wanting in her life is near to her, within her grasp, if she knew in what direction to turn for it.

All women are not conscious of these crises; over some minds they pass unnoticed, and the changes which follow them are attributed to the moral belief of the mind and life they alter; but there are natures to which these subtle feelings are prophecies, reflections or foreshadowing of the light or darkness to come.

One skilled in reading faces would have said that the shadow of a great change was faintly falling on Barbara Lincoln's mind, as she sat looking at the cloudless sky whose soft grey told of the approaching sunset. She had sat

thus before,—perhaps only one day ago, but the change had come, and the eyes which had often feasted on the summer sky and the beauties of the garden, saw these things in a different way that evening.

Years after, when Barbara told her life-story to one who loved her well, she dated its beginning from that July afternoon.

After tea, Mrs. Lincoln left the room to superintend her housemaid's task of watering the plants, and Barbara dreamed on.

How empty and colorless her life seemed to this girl, as under a subtle influence she pondered over a better.

How tame and quiet were the years that lay behind, since the seventh birthday when her aunt had brought her from the dingy London lodging where her father had just died. She went to a day-school for a time, but Mrs. Lincoln, objecting to the expense, had afterwards allowed her to perform her lessons in a desultory way at home.

So Barbara roamed about the old Manor House and garden, every nook of which her father had described to her,—and dreamed her dreams, read her books, and sometimes in a very slipshod manner practised on the worn-out piano, which Mrs. Lincoln said it was of no use to have tuned.

It will be seen that Barbara was not an accomplished young lady, indeed she fell woefully short of those aids to advancement in life which are represented by proficiency in music, drawing, &c.

For all this, she had an educated mind, rich with the wisdom of dead and living authors: and a sweet voice which rendered truly and tastefully, the time-worn ballads she found in old music-books heaped on the piano.

She was ignorant on many points of etiquette and worldly wisdom, but her ignorance was well atoned for by the purity of a heart yet unspotted from the world. Her temper was variable, but she was often tried, for Mrs. Lincoln's narrow ideas clashed with her broad generous nature, which could lovingly give all things, asking nothing in return, but which without love, shrank into a cold reserve.

Barbara Lincoln in the July of her nineteenth year, was peculiarly capable of outward and sympathetic influences.

To her father she had been fondly dutiful, to her aunt passively obedient, but the time was to come for proving the effect of that mightier influence which, more or less, sways every woman's life—Love.

(To be Continued.)

QUESTIONING.

Art thou waiting,
Oh! my loved one gone before;
Till my lonely walk is ended,
And our lives together blended,
As we tread the golden floor?

Art thou watching,
Dear, beside the pearly gate,
Till thou see me, pure, immortal,
Angel-guided through the portal?
Pray thou have not long to wait.

Art thou working?
Such bright work as angels do,
My weak thought can never ponder,
Think or guess, though oft I wonder.
What thy task is, dear and true.

Art thou singing
Those new songs that never tire?
Saints must love to listen dearly,
As thy voice swells richly, clearly,
Sweetly, through the happy choir.

Art thou musing
By some lake in Paradise?
While the soft breeze robs the flowers
Of their petals, and in showers,
Drops them on thy closed eyes.

Art thou looking
Down through space's vast abyss?
Dost thou see my hot tears thronging,
Feel my yearning, panting, longing,
From thy seat secure in bliss?

Dost thou see me?
Would my heart could answer "Yea,"
Dost thou see my life and love it?
Soaring near it, though above it,
Loved and lost one, day by day.

Dost thou listen
In the pause 'twixt harp and voice
To my wail of human sadness?
Thou art gone, and earthly gladness,
Can no more my heart rejoice.

Dost thou pity
As I watch my hopes decay?
Knowing that no glad to-morrow,
Brings its sun to gild my sorrow,
Till I see celestial day.

Dost thou love me?
Love like ours should conquer death;
Yea I know thy love is surer,
Stronger, warmer, holier, purer,
And I know that thou dost wait,
Ever by the golden gate.

L.E.X.

WOMAN.—The higher and more perfect the training a woman has received in all womanly essentials, the better a wife and mother she is prepared to become. She will not want

for suitors, who is worthy of them. Men are not all blinded by glare and glitter, by long ringlets of false hair, by mammoth panniers, artificial insteps, unnatural complexions, and that long languish of the eyelashes due to deceptive arts—not even when the soft rustle of silk is thrown over all this, and is softened by draperies of real lace, and embellished with the gleam of costly jewels. Most of them carry, deep in their hearts, a love of home and real womanhood. Now it is the business of all true woman to call out this feeling in men; their doing so is necessary for the life of society, for the prosperity of the world. "Men are what women make them," it has been said. Well, before women can call forth any good in men, they must themselves be good and pure and true to every law of health, mental and physical.

The Theatres.

The performances at the Royal Italian Opera COVENT GARDEN have been more than usually brilliant and successful this month, owing doubtless to the re-appearance of Madame Adelina Patti, who has sustained her favorite characters with her usual talent, being heard to great advantage in Verdi's new opera "*Luisa Miller*," "*Il Talisman*," "*Les Huguenots*," and "*Rigoletto*" have been produced at HER MAJESTY'S. The enthusiastic reception accorded to M. Lecocq's new opera at the OPERA COMIQUE promises as long a run for "*Gerolamo-Gerolamo*" as that enjoyed by "*La Fille de Madame Angot*," which has at last given place to its equally attractive successor. Frank Marshall's new comedy "*Brighton*," which is supplemented by "*Calypso*, or *the Art of Love*," presents a very attractive programme at the COURT THEATRE. The French plays at the PRINCESS'S are still very attractive, Madame Pasca having made a successful debut in "*Fiammina*." The Opera Bouffe *Vert-Vert*, with its sparkling music and graceful ballets, is meeting with great success at the ST. JAMES'S, and the "*School for Scandal*" is still retained at the PRINCE OF WALES'S. No alterations have been made in the very attractive programmes at the Strand, Adelphi, Vaudeville, Globe, or Gaiety theatres.

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July 1874

Plat 1

Le Monde Élegant



July 1874

Plate 2

Le Monde Élegant



July 1874

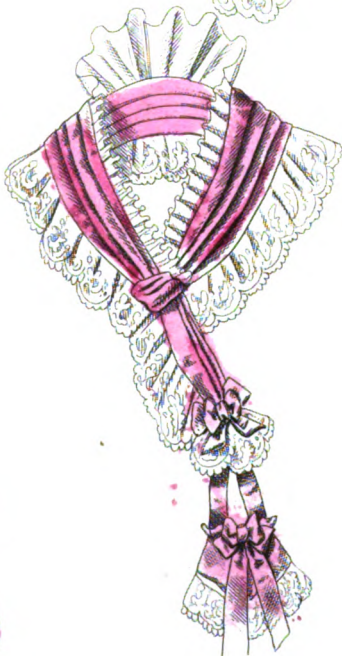
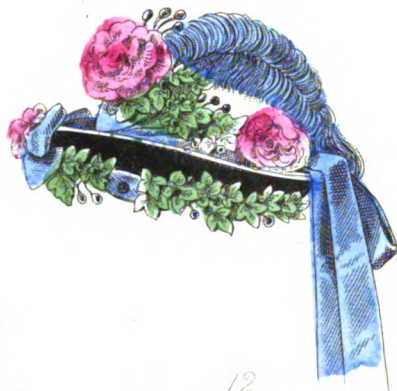
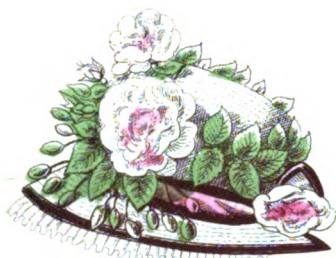
Plate 2

Le Monde Élegant



Le Monde Elegant





Pl. 5

July 1872

Le Monde Elegant

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 608.

AUGUST, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.

The weather of the past month has been very different from that which we experienced during the July of last year, which was very unfavorable for Summer Costume. This month, on the contrary, has been most favorable, and we have seen in the various fashionable promenades, *fetes*, &c. many splendid Costumes, the ideas of which have evidently been taken from our former Numbers.

Our *Artistes des Modes* have lately been engaged in providing Costumes suitable for the Seaside, for the Country, for Evening festivities, and for the "*Grand Toilettes*," of which our fourth plate is a specimen.

Our first plate shows a good selection of Costumes for the seaside; the second is for home and visiting Costume; and the third plate displays some beautiful Dresses for Evening festivities, while, as we said before, the fourth contains some beautiful Costumes for occasion of *Grand Toilette*.

From a careful inspection of the above it will be seen, that for the sea-side we have dresses simple in form, with very little elaboration in trimming, colours not very susceptible to change by the sun's rays, and with a very small amount of train.

In plate the second we have the *Costume en suite*, with more train, a little more elaboration in the trimming, but with the colors equally quiet.

The Evening Dresses (plate the third) are all that could be desired in the Evening *Toilettes* of England or France, showing the finest display of taste and elegance: Trains as long and well arranged as any that have been seen either in London or Paris.

In our fourth plate; figs. 1 and 2 are Costumes such as may appear in the grandest Morning festivities,—in assemblages of Duchesses, Marquesses, and the *élite* of the land.

It is not necessary to go into details of the

Costumes we have named; they are simply beautiful developments of the Fashions which commenced the present season.

Our next month's Number will indicate some leading features of the Fashions for the ensuing Autumn and Winter.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

This month we have taken advantage of the fact that the Summer series of Fashions is over, and the Winter season is not yet begun, to complete the set of standard patterns of Corsages for various sizes, which we commenced in February last. We then gave patterns for 32, 34½, and 37 chest measures, and we now give two smaller sizes and one larger one, making a series of six corsages.

These patterns can be relied on for accuracy of fit, and we advise every lady to select the one nearest to her size, make it up in calico or lining, make any alteration she may find necessary when trying on, of course making corresponding alterations in the paper pattern: she will thus always have a good fitting body which will serve as an exact base for cutting any new style or form according to the latest fashion. These patterns will serve either for *corsages à basques*, or for *corsages* without *basques*, by cutting them across at the waist level.

On the fronts of each of these patterns we have marked by pricked lines, the pleats or *fishes* which are to be taken out to define the figure, of course these *fishes* can be made larger or smaller if required, when trying on. Some figures may also require the front edge a little hollowed out at the waist. *N.B.* When cutting out, it is a good plan to leave a turning-in all along the seam under the arm, also at the shoulder seam and at the front edge: turnings in at these places will be found very useful in case of any alterations being necessary when trying on the dress body.

We have only given the top parts of the sleeves; they can easily be lengthened to measure and made of any form according to fashion. We have also, at the request of a large number of our subscribers, given the top parts of sleeves suited for the three patterns we gave in February last: as these are cut in the same colored paper and marked in the same way as our February patterns, they can easily be sorted into their proper places in the series.

We advise our readers to preserve these patterns carefully, and to write on each piece of each pattern the size of chest measure for which it is intended. It might even be worth while to cut out each pattern in stouter paper so as to be more durable.

Our first pattern (cut on white paper and having all

the pieces marked by two holes) consists of back, side-piece, front and top of sleeve, and is intended for a child of 12 years, size, chest measure $27\frac{1}{2}$ inches, Waist measure $19\frac{1}{2}$ inches: Length of back to the natural Waist $11\frac{1}{2}$.

Our second pattern (cut out in blue paper, and marked by one hole) consists of back, side-piece, front and sleeve, and is for a young lady's size, Chest measure, $29\frac{1}{2}$ inches: Length of back from the neck to the natural Waist, $12\frac{1}{2}$, Waist measure $20\frac{1}{2}$ inches.

Our third pattern (which is cut in white paper but has the back, sidepiece, front, and top of sleeve, each marked by three round holes) is for a tall well proportioned lady of extra large size, Chest measure, viz: $39\frac{1}{2}$ inches, Waist measure $26\frac{1}{2}$, Length of Back to natural waist 16 inches.

We call the special attention of our readers to the fact that the third pattern, though for an extra large size, is not intended for a lady of stout figure: it is for a well proportioned lady several inches above the average height, and of course proportionately larger in the widths and lengths. For a stout lady a different type of pattern would be required, in which the widths would be all increased, while the lengths, depth of armhole excepted, would not be longer than in our second or third patterns for February last. At some future time we may probably give patterns suited for stout figures, extra slender figures, and other forms that are often met with.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—*Jupe* of sky-blue silk or merino, worn over a petticoat of white percale, having at the bottom a *biais* band of the same material, striped with blue. Tunique of cream-colored *batiste*, edged by *guipure* of the same color, and closing at left side of front by a row of large mother-of-pearl buttons. The back is caught up and fastened by a knot and two floating pointed ends of the *batiste* edged by *guipure*. At the sides are square-shaped pockets edged by *guipure*, each finished by a *biais* band with two buttons. The *corsage* is open *en corsur* and is finished by a pointed collar edged by *guipure*. At the back of waist are square-shaped *basques*, edged by *guipure* and finished at the sides, (where they approach each other,) by *biais* bands each fastened down by two buttons. The sleeves have cuffs cut up at backs, edged by the lace, and each starting from a *biais* band with a single button. Straw Hat, turned up at left side, and bound and trimmed by sky-blue silk. At right side is a white cock's feather.

A LA VILLE DE PARIS, *Rue Montmartre*.

COSTUME FOR THE SEA-SIDE.

Fig. 2.—Dress of *deux jupes*, of lilac silk The bottom of under-skirt is trimmed by a founce headed by a *biais* band, and above are two *bouillons*, separated and headed by similar bands, the upper one finished by a narrow upright pleated frill. The upper-skirt is without trimming. It is caught up at the sides, causing the front to form folds while the back is *bouffante*. The Paletot is of white Cashmere.

It has very large sleeves, the fronts forming points, and the garment is edged by a rough trimming of black cock's feathers surmounted by a twisted trimming formed of black silk stitched down, and starting from anchors of the same material placed at the sides of front, near the neck. This trimming may at pleasure be formed of black *passementerie* instead of silk. The top of the Paletot is finished by a Medicis collar, cut open at sides and bound by black silk. The sleeves are surmounted by scallops of the silk or *passementerie* from which starts a tassel fringe: they are open at front of wrists and have *revers* bound by black silk and finished by the anchors with the twisted trimming of silk or *passementerie*. At the top of each opening are small bows and floating ends of black ribbon. Chapeau of white straw, trimmed by black and white ribbon.

MAISON ADOLPHE, *Boulevard des Italiens*.

COSTUME FOR THE SEA-SIDE.

Fig. 3.—Dress of grey grenadine. The bottom of skirt is trimmed by a pleated founce, surmounted by a second founce, scalloped at the bottom edge and finished by narrow scarlet cord or braid nearly covered by a trellis pattern trimming of the same material, and dotted with small white spots embroidered in white silk or wool. This founce starts from a broad *biais* band edged by cord, and having near its centre, two other rows of the same trimming; and above is an upright pleated frill. Falling over the front are two *tabliers*, one partially covering the other: they are caught up at back of waist, and are fastened by bows edged by double rows of the scarlet braid or cord, and terminating in very broad rounded tabs, which, with the *tabliers*, are scalloped and trimmed in accordance with the founce already described. The *corsage basquine* is loose in front and tight-fitting at the back, where the *basques* are cut up to the waist: they are scalloped and finished like the other portions of the Costume. The sleeves are terminated by double frills scalloped and trimmed by the scarlet braid or cord, and surmounted by *biais* bands and upright pleated frills. Chapeau of white straw, trimmed by black and scarlet ribbons.

A LA VILLE DE PARIS, *Rue Montmartre*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of cream-colored Mohair. The bottom of skirt is trimmed by two founces each put on with a narrow pleated heading. The front of skirt is covered by a rounded *tablier* edged by a founce surmounted by three puffs, the lower one rather the widest, and edged by a narrow plaiting. The back of skirt is covered by a round *pièce bouffante*, edged by a founce headed by a narrow pleating. The *Botonde* is of scarlet Cashmere. It is edged by black silk tassel-fringe, having a little above it a broad *biais* band of black velvet, the fronts are finished by two broad pieces of the velvet, rather wider at the bottom, and each fastened

down by a row of steel buttons. The neck is finished by a narrow upright collar bound by black velvet. The *Rotonde* has a hood of black silk, fastened at each side of neck by a steel button. From beneath the point appear two long floating ends of black velvet. Chapeau of white straw, trimmed by black ribbon and scarlet ostrich feathers; inside is a wreath of small leaves.

MAISON DIEULAFAIT, Boulevard de la Madeleine.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes. The lower-skirt is of lavender *foulard*, with stripes of a darker shade of lavender. The bottom is trimmed by two flounces, each headed by a puff of plain *foulard* of the light shade, the upper flounce being also finished by a very full puffing, headed by an upright pleated frill of the striped material. The upper-skirt is of the plain *foulard*, and is edged by a flounce of the striped material, headed by a *rûche* of the plain: underneath the flounce appears a frill of embroidered muslin. This skirt is caught up *en tablier* and fastened at the sides, the back falling so low as to partially cover the flounces of the lower skirt. The centre of front is trimmed by five groups each of two small bows with fringed ends of plain *foulard*, crossed by bands of the striped material. At the back is a sort of *bouffant* formed by two very large full bows edged by frills of the striped *foulard*, headed by narrow frills of the plain material. The *corsage* is of the striped *foulard*: the front forms a point, and the sleeves are each finished at wrists by two frills separated by one of embroidered muslin. The upper frills are headed by *rûches* and trimmings of embroidered muslin. The *corsage* is covered by a *Fichû Marie Antoinette*, formed of plain *foulard* edged by a trimming of embroidered muslin headed by a *biais* band of the striped *foulard*. The *Fichû* forms at back two pointed ends, which enclose the large bows already described. Chapeau of white chip, trimmed by silk of the new *Bordeaux* red, and by a white ostrich feather.

VILLE DE PARIS, Rue Montmartre. We gave the pattern of FICHU in our July No.

COSTUME FOR HOME.

Fig. 3.—Dress of pale green *foulard*. The bottom of skirt is trimmed by a broad pleated flounce, headed by a double *biais* band of very pale grey silk, having in its centre a *rouleau* of Havannah brown silk. Above are three upright pleated frills of the green *foulard*. The front of skirt is covered by three *tabliers* of graduated sizes, and falling over each other; the centre one is of Havannah brown silk, and all three are edged by pale grey silk fringe. At the right side of uppermost *tablier* is a pleated pocket, crossed by a *biais* band, having at each extremity a mother-of-pearl button. The *corsage* has deep round *basques* forming at back, two large pleats each starting from a button. The *basques* are edged by a *biais* band of pale grey silk with a *rouleau* of Havannah brown in the centre, and the *corsage* crosses

over the chest, and is fastened at left side by a row of mother-of-pearl buttons, a second row being placed as an ornament, at the opposite side. The front is trimmed by a pointed piece of Havannah brown silk, turned over à *revers*, towards the right side, and there is a collar of the same material. The trimming of the front of *corsage* is finished by three knots of the brown silk, each having two short ends with pale grey fringe; the first knot is placed at the extremity of the *revers*, the second in the centre, and partially concealed by it, and the third at the neck. The sleeves have cuffs, broader in front than at back, and partially covered by *biais* bands of brown silk edged at lower sides by *biais* bands and *rouleaux* like those already described, the cuffs are surmounted by broad pleated frills, and are finished by short fringed ends of brown silk.

This elegant Costume is from the VILLE DE PARIS, Rue Montmartre. The *Corsage* & *basques* may be cut from the second full-sized pattern for May 1874.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, of white tarlatan, worn over a *Jupon* of sky-blue silk. The front of under-skirt consists, 1st, of a succession of perpendicular tabs each formed of a double *biais* band of sky-blue silk, edged by a *flûted* frill of white tarlatan and forming a point at the bottom. These tabs are surmounted by pleatings of the tarlatan, each crossed near the centre by a *biais* band of silk. The pleatings are five in number and are divided by puffs of tarlatan. This trimming extends to within a little distance from the waist. The upper-skirt forms a train, is *bouffante*, and starts from the sides, where it has pointed *revers* of sky-blue silk edged by *flûted* frills of white tarlatan, and each fastened by three *bouquets* of pink and white convolvuli. The *corsage* is cut in one with the upper-skirt. The front is partially covered by a broad *biais* band of sky-blue silk edged by a narrow *flûted* frill of tarlatan, forming a point which falls over the first skirt. On this *biais* band, is placed (on the chest) a *bouquet* of convolvuli: the top of *corsage* is trimmed by a *biais* band of the silk quite narrow at front and widening out at sides and back. The sleeves are each formed of two *flûted* frills of the tarlatan, the upper ones having narrow headings.

MDME. FLADRY, 43, rue Richer.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of rose-colored silk. The lower skirt forms a train and is edged by a broad pleating of black silk. the upper skirt is edged by a similar but narrower pleating. This skirt is caught up at the sides and fastened by pleatings of black silk, that at left side being terminated by a group of bows, loops and floating ends of black silk, with a *bouquet* of *marguerites*. These pleatings are continued up the *corsage* (which is cut *en carré* both at

back and front) and over the shoulders, meeting at front of waist. Between these pleatings is placed at back of waist, a knot of black silk with a *marguerite* in the centre. The top of square is crossed by the pleating, and on the shoulder are bows with *marguerites*. In the left angle of front square, is a similar flower. The front of *corsage* is closed by buttons.

Mdlle. BATAILLON, 5, rue Thérèse.

BALL TOILETTE.

Fig. 3.—Dress à deux jupes of *Jonquille* silk. The under skirt is trimmed near the bottom by a broad flounce of white lace, arranged in large pleats at equal distances and headed by a double frill of lace, having in the centre a garland of rose leaves with buds. From underneath the frill appear bows and short ends of violet velvet ribbon. The flounce is surmounted by a much broader one, festooned and starting from the waist, and crossed near the bottom by two garlands like that already described. The upper skirt is cut in one with *corsage*, and forms a sort of Court train starting from the sides, while it is edged by frills of white lace. It is slightly raised at each side by a group of bows of violet velvet, that at right side having in the centre a *bouquet* of salmon-colored roses, while that at the opposite side is terminated by a long floating end. The *corsage* forms a point in front, and is trimmed by a *berthé* of white lace, finished both in front and at the back by two garlands of rose leaves and buds. The *berthé* is slightly caught up on the shoulders by bows of violet velvet with single roses.

MAISON KINGSBURY Rue Scribe.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—This Costume is composed of two different shades of violet silk: the front of skirt forms pleats of the darker shade, having at each side three large pleats of silk of the light color. Then, at each side, three pleated flounces of the dark shade, each headed by bows bound with silk of the light color, having above them a *bouillon*. At the back of these flounces at each side, are two large pleats of light silk, enclosing the back of skirt, which is of the dark silk, forms a train and is very *bouffante*. The front of skirt is covered by a *tablier* of the light silk, scalloped and forming oblique puffs divided by narrow pleatings. Between each scallop is placed a tassel of pale violet floss silk, a row of similar tassels being carried up the centre. At the back of waist is a pleated frill of the light silk. The front of *corsage* forms a *gilet* of the light shade of silk, closing by buttons of the dark color and having two points finished near their edges by *rouleaux*. At front of neck are two *revers* of dark silk, and at back is a large *Medicis* pleat. Over the *gilet* is an open veston of the dark silk, meeting at front of waist and having *basques* rounded off to the sides, where they terminate in points: the *basques* are finished by narrow *biais* bands of the light silk.

At each side are three *revers* of the light silk graduated in sizes and falling over each other: these are finished by *rouleaux* of the other shade. At back of neck is a *Medicis* pleat of smaller size than that on the *gilet*. The sleeves are each finished at the wrist by four upright pleated frills and are edged by similar frills, headed by *biais* bands of the dark silk which also forms tabs, having on each a floss silk tassel. *Chapeau* of white chip, trimmed by black velvet and field flowers.

VILLE DE PARIS.

COSTUME FOR HOME.

Fig. 2.—Dress of sea-green silk, of two different shades. The front of skirt forms a kind of *tablier* of the light silk, and is crossed obliquely by groups of three *biais* bands, each of group enclosed by frills. At each side of this *tablier* is a broad *biais* band of the same silk, graduated in width from bottom to top, and having the edge festooned; near the edges are *rouleaux* of the darker shade of silk. These bands are attached by steel buttons to the portion of skirt forming the sides and back, and which is of the dark silk, the back being cut à train. The bottom is trimmed by a broad *biais* band of the light silk. This portion of skirt is crossed by three flounces, each edged by a *biais* band of the light silk, and by a white lace flounce. The *corsage* is of silk of the dark color. It has deep *basques*, hollowed out at sides causing the fronts to form a rounded point: the *basques* are edged by a *biais* band of light silk with a frill of white lace, the back portion of *basques* falling over the uppermost of the flounces before described. The *corsage* closes to the extremity of *basques* by steel buttons, and the front is open *en cœur*, the shoulders being crossed by bands of the light silk edged by frills of the opposite color, and fastened at each extremity by a steel button. The inner sides being also finished by frills of the light shade of silk. The sleeves are formed of stripes of the two shades of silk; they have cuffs of light silk, each finished by two steel buttons, and above are bands similar to those on the shoulders, placed obliquely, enclosing on each sleeve a knot and two floating pointed ends of light silk.

MADAME BREANT CASTEL, 19 rue du 10 Décembre.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of maize-colored Mohair. The under-skirt is trimmed by a very deep pleated flounce. The upper-skirt is edged by a flounce of white *guipure* headed by a flat *ruche*. This skirt is caught up at left side of waist and is fastened by a bow with long floating ends of black velvet, the extremities being ornamented with a colored silk embroidery representing roses and foliage. The *corsage* is covered by a black velvet spencer having *basques* cut up *en baldequin* and similarly embroidered. The back is also trimmed by the embroidery, starting from the neck. The sleeves of the dress, (which appear) are each trimmed at wrists by two pleated frills edged

by *guipure*, the upper frills having narrow upright headings. *Chapeau* of pink silk, trimmed by roses, a garland of leaves and an ostrich feather.

This Costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PLATE THE FIFTH.

No. 1 is a CAP of sky-blue silk: the crown forms a puff and is surrounded by a pleated *râche* of white muslin edged by narrow lace. The back is trimmed by two bows of the silk surrounded by pleated frills of muslin, and also by a pointed end of silk draped and edged by muslin. MADAME MEXME.

No. 2 is a CHAPEAU of Italian straw. The left side of brim is turned up, cut open and lined by brown velvet. Inside the brim is a white rose, and the opening is crossed by a draped band of brown velvet edged by *jonquille* silk, and from this band start four bows; three of these are of brown velvet enclosing bows of *jonquille* silk, and the fourth is of the silk. This side of the Chapeau is also trimmed by a white rose and by two brown ostrich feathers, one falling towards the back. The crown is surrounded by a folded band of *jonquille* silk. This elegant Chapeau is by M^{ME}. KERNERS MARECHAL, *Rue Laffitte*.

No. 3 is a CHAPEAU of black straw. The brim is flat and the inside is trimmed by a garland of foliage with poppies and Easter-daisies. The crown is surrounded by a draped band of black silk, which forms in front three large double bows. At the left side is a large *bouquet* of poppies and daisies; the right side is trimmed by a garland of the same flowers carried along the base of crown. M^{ME}. MELANIE PERCHERON, *Rue Vivienne*.

No. 4 is a white muslin CAP by M^{ME}. MEXME. The crown forms a puff and is surrounded by a frill of valenciennes lace headed by a twisted band of crimson velvet ribbon, forming in front a group of bows and ends, and terminating at back in two bows and two floating ends. The crown is partially covered by a band formed of muslin and lace, and which appears in front and falls in the form of a lappet at the back.

No. 5 is a CHAPEAU of brown straw, having the brim turned up and covered by brown velvet and partially covered by a profusion of cherries and leaves. The crown is surrounded by a drapery of yellowish grey and brown plaid silk which also forms a large bow at left side. In front of the bow is a brown ostrich feather inclining towards the opposite side. MAISON BONDY, *Rue Laffitte*.

No. 6 is a CHAPEAU of rice straw. The inside of front is trimmed by a band of sky-blue silk with some scarlet poppies and buds. The crown is surrounded by a band of sky-blue ribbon on which is placed a garland of wheat ears, and in front a knot of the ribbon, from which starts a sky-blue ostrich feather falling towards the back, which is also trimmed by poppies and bows of ribbon. MADAME MELANIE PERCHERON.

No. 7 is a CHAPEAU of Italian straw. The brim is turned up and nearly covered by black velvet, and the inside is trimmed by a draped band of pink ribbon accompanied by a garland of foliage: the ribbon crosses the left side of brim. In front are three large roses of different colors having at the right side a few buds. At the left side near the front, are three large bows of pink ribbon one inclining towards the back, and the other two appearing above the crown. Above is a *bouquet* formed of a rose, with some buds and foliage and a cluster of purple grapes. M^{ME}. BAYARD, *Place de la Bourse*.

No. 8 is a CHAPEAU of rice straw, having the front and sides of brim turned up. The inside is trimmed by a drapery of white *tulle*. The crown is surrounded by a band of white satin ribbon, and at the left side is

a group of six bows of similar ribbon, from which start two white ostrich feathers; one crossing the crown and the other falling towards the back. The left side is also trimmed by two trails of roses and foliage. This elegant CHAPEAU would, by omitting the roses, be suitable for a Bride: it is by M^{ES} D^{MS}. BRIE ET GEFRAIN.

No. 9 is another elegant CHAPEAU by the same *artistes* as the preceding one: it is of Italian straw. The brim is turned up and covered by sky-blue silk, the front being cut open and the left side curled round towards the crown. Inside is a sky-blue ostrich-feather trimming mixed with a thin garland of *myosotis*, which is carried through the front opening of brim and forms a *bouquet*, accompanied by two large bows of sky-blue ribbon placed on the crown, and from which starts an ostrich feather of the same color, falling to the back. The ribbon is also carried over the crown, and encloses the back of brim, terminating in two loops and a floating end.

No. 10 is a CHAPEAU of brown straw, having the back of brim turned up, the crown is surrounded by a broad drapery of white muslin, and at the left side is a *bouquet* composed of a *rose du thé*, some small yellow flowers and a bunch of purple grapes. At the back, under the turned up portion of brim, is a large puff of white muslin with two lappets. M^{ME}. ESTHER, *Rue du Richelieu*.

No. 11 is a HAT of Italian straw, having a broad flat brim. A drapery of straw-colored gauze is carried round the crown, and forms, at right side of back, a large puff, terminating in floating ends. The front is trimmed by a *bouquet* of wild flowers, a similar *bouquet* being placed at left side, near the back. M^{ME}. DUFOURMANTELLE, *Boulevard des Italiens*.

No. 12 is a CHAPEAU of Italian straw, having a broad brim and a very shallow crown. The brim is bound by sky-blue velvet, the front portion being raised and turned over towards the face, while the back is very much prolonged, and is intended to fall over the *chignon*. Under the left side of brim are two roses, with buds, and some *Myosotis*; this cluster of flowers is crossed by a draped band of *Jonquille* ribbon, and from this point starts a sky-blue feather, inclining towards the crown, and also a white one which falls to the back. At left side of crown are three bows of *jonquille* ribbon. M^{ME}. DUFOURMANTELLE.

BARBARA.

(Continued from our last).

CHAPTER II.

The next afternoon found Mrs. Lincoln and her niece sitting in the shaded drawing-room at the vicarage, awaiting the entrance of Mrs. Cassel.

All things round bore witness to the artistic taste which ruled in the Cassel household, making it beautiful in spite of its poverty.

The carpet was threadbare, and had been joined in several places to make it fit the new floor; the curtains were darned and somewhat scanty, having evidently draped smaller windows; but here and there bits of old china, good engravings, and pretty trifles, redeemed the bareness of the furniture. Flowers were in every nook, growing in pots, and cut to adorn quaint and graceful vases. The atmosphere of the room was cool and fragrant with

mignonette and heliotrope; the July sunshine crept through the Venetian blinds, and lay in yellow bars across the floor, bringing into broken relief the tremulous shadows of woodbine and jessamine growing outside.

A sense of peace—other than she had known before, fell on Barbara's mind as she sat for the few waiting minutes in this quiet room.

Presently Mrs. Cassel entered, and warmly welcomed her visitors.

She was a graceful old lady, the staidness and dignity of seventy years mingling with the dependence of weakness and infirmity; quietly dressed in well-kept black silk, old lace collar and sleeves, (the value of which Mrs. Lincoln at once mentally appraised :) one beautiful ring, a single diamond, guarding the wedding circlet, now worn and thin.

Barbara's heart warmed to her with sudden affection, there was something touching and sweet in the fragile old lady, who for all her age and weakness seemed strong and placid in spirit.

The ladies chatted pleasantly for a few minutes, when they were joined by Mr. Cassel, or "my son Harry," as his mother introduced him.

Barbara's wish was realised, she saw a real author, and strange to say, was not disappointed, for Harry Cassel's appearance rather exceeded her anticipations than otherwise. He was taller than most men; a good figure though very thin, and but for the sickly appearance common to confirmed invalids, he would have been singularly handsome.

As it was, no one thought again of the pallid cheeks, who had seen the brilliant blue eyes, and remarked the abundance and beauty of his brown hair.

He conversed languidly, but well, with his mother's guests, and seemed pleased with Barbara's frank manner. He had been so long a recluse in their late London home that her freshness seemed to him clothed with a charm as powerful as that of the birds and flowers around him. She appeared the very spirit of the country, pure, untroubled, and joyous, and when they wandered from the staid talk of their elders into the shadowy realm of imagination, his mother wondered at Harry's unusual animation, and Mrs. Lincoln saw with startled interest the rapt face of Barbara.

Later the curate joined the group, and the Manor House ladies were persuaded to remain to tea. Harry Cassel and Barbara resumed their conversation, joined now by Aubrey, whose more practical, though equally refined

ideas, were of service to recall the others when wandering too far away from the every-day world.

Then Barbara sang her ballads, "*Auld Robin Gray*" among the number. As she sang, Aubrey Cassel abruptly left her side, and stood by the window. Some tender chord in his heart had doubtless been smitten by the song, but the young girl felt a sudden pang at his seeming desertion.

Poor Barbara! The shaft had gone home already, though she was but faintly conscious of the pain yet.

She forgot it altogether an hour later, when Aubrey Cassel walked home with her aunt and herself in the late July dusk.

The summer waned, and rich autumn days came with the fruits of which summer blossoms had been the forerunners. They came with early frosts, noonday loveliness, merry evening breezes and early twilights.

No more moonlight loiterings in the gardens of the vicarage and Manor House, no more reading by open windows, nor rowing on the river in the twilight. But a deeper charm seemed to lurk in the cosy fires, the drawn curtains, and early-lighted lamps.

Barbara had become the life of the quiet vicarage, a consolation to the two weakly ones there, and a helpful comrade to the third, who went bravely to work in the straggling and—till lately—neglected village.

Barbara had developed a talent for "parish work," and Aubrey spoke truly when he called her his right hand.

Life widened and thought deepened under the influences which now ruled her life, and if her love for Aubrey was the mainspring of her activity and earnestness, she was not the first who has been led through the power of human love to the knowledge of the Divine. As yet she scarcely owned to herself that her high-minded fellow-worker was so dear to her, but for all that, she knew it, and the feeling was too sweet for her to desire that dissection and analysis of all emotions which comes with later years and bitter experience.

It was enough for her now to be necessary to him, acknowledged as the sunshine of his home, the delight of those he loved. There was no thought of deceit in Aubrey's mind when he treated this impressionable girl with tenderness and care, when he turned to her in emergencies and consulted her on all occasions. She was as a sister to him, and as such he welcomed her daily with outspoken joy. Barbara was too young to detect the difference between this calm

open affection and the deeper feeling which veils itself in shyness and avoidance. She was too little versed in the mysteries of the human heart to suspect that while Aubrey loved and admired her with frank readiness, in the core of his heart there was an image to which the loveliest face in the world could never make him false.

His own love for absent Mary Percival, who was waiting for him far away in her beautiful home, made the curate blind to the devotion which compassed him daily, but another saw it, his mother, and she loving Barbara, resolved to tell her the story of Aubrey's wooing.

It was told gently, in quiet affectionate words, but firmly too, because, once for all, it was better that Barbara should know it.

The story was a simple one, almost any town in England might be the scene of such another.

Aubrey had fallen in love with the only daughter of a Berkshire baronet, to whose son he was tutor.

When Mary Percival in orthodox fashion, asked her father's consent to their engagement, Sir George did not give himself the trouble to be angry; he merely dismissed the subject by telling the tutor, that having taken some pains to become well informed on his position and prospects, he could only say that he did not forbid the marriage, and that when the Rev. Aubrey Cassel could satisfy him that he had a clear income of £800 a year, he would readily assist at the ceremony of their union. Until then, as his daughter was a minor, his affectionate solicitude as a parent would oblige him to dismiss Mr. Cassel, and interdict any correspondence between the lovers. That was all, but it seemed to mean total separation. In their farewell interview, Aubrey offered to release his betrothed, but she steadfastly refused her freedom. Both were young, they would wait, and Mary promised if the time came when she could be his wife without disobedience, poverty should not divide them. They had waited eight years, loyal to each other, but the chance of their union seemed as far away as ever. Harry Cassel knew nothing of his brother's secret, his mother only was admitted to Aubrey's confidence.

On concluding the story Mrs. Cassel showed Barbara a portrait of Aubrey's promised wife. Looking at Mary Percival's beautiful face and sweet eyes, after hearing the story of her constancy, Barbara felt all envy die from her heart,—Aubrey had chosen a true woman; he had not been false to the nobility in his nature,

he loved the highest when he saw it.

Of the trial which Barbara silently bore in those days, I will say nothing, except that the strength and peculiar power of endurance which had been hitherto unused in her nature, stood her in good stead, and that, better still, she learned to lean on a strength and power more stable than anything human.

Only a week or two elapsed from the wintry afternoon when Barbara heard the above story of constant love, until a great change came to the inmates of the vicarage.

She walked in one morning as usual, (no departure from accepted usages marked the change in Barbara's heart,) and found the mother and sons earnestly conversing about a letter which Harry Cassel held in his hand.

"Oh! Barbara," cried Mrs. Cassel, "we have wonderful news." Excitement prevented her from finishing the sentence, but Harry placed the letter in Barbara's hand.

A few words told the strange story. A distant relative, of whom they had scarcely heard, had died and bequeathed to Harry Cassel a thousand a year.

The letter was from his lawyer, asking for an immediate interview to transact business with the fortunate legatee.

Barbara offered her congratulations heartily, but in her unselfish heart there lay a wish that Aubrey had been heir to this fortune, that his patient waiting might have been fitly rewarded.

After a little more conversation the curate left the room on his morning rounds, for no mere earthly business could win this faithful servant from his higher duty. Presently Mrs. Cassel went away, leaving Harry and Barbara alone.

The invalid was lying in a deep cushioned arm-chair, while Barbara occupied her favorite low seat near him.

"Barbara," he said quickly, when the door closed on his mother, "are you glad of this good fortune?"

"Very glad," she answered frankly.

"Help me to enjoy it," he said abruptly, laying his thin hand on hers, "let me say what this letter gives me a right now to say. I love you Barbara, I loved you the first time I saw you, sitting in this very room in the July shade and sunshine. I have loved you ever since, but never so well as now, when I can offer you a fair home. I am weak and sickly I know, but you will make me strong. Be my wife, dearest,—I could have gone to the grave without you had I remained poor, but if you will it, this good fortune may bring me some years of

happiness—they may not be many," he added sadly.

Barbara, grieved and surprised, was silent.

"Speak to me dear," he said gently, with his other hand raising her head, "will you marry me, Barbara?"

Something in her continued silence told him her thoughts, and he added.

"If you mean 'No' dear, I am not so weak that I cannot bear to hear it. You would not deceive me, I know."

Barbara looked into the pale agitated face bent over her, and said gently.

"I cannot."

(To be concluded in our next.)

BY THE SEA.

The sullen sky hangs over
A tempest-driven sea,
Unruly storm winds gather
With mad destroying glee.

The fisher's wife stands trembling
For love and deep alarm.
And claspeth in her terror,
Her husband's loving arm.

"I go, dear wife," he whispers,
"To win thy bread and mine,
And while I gladly labour,
May all sweet rest be thine."

A tender kiss he gives her,
A tenderer still, receives,
And then in heavy silence,
Home's light and love he leaves.

All night the storm was raging,
But as the day came on,
The little boat lay stranded
Beneath the purple dawn.

The skilful hand that steered it,
The heart so full of love,
Lie, ever stilled beside it,
And God's calm sky above.

L. E. X.

WIVES.—What a happy day would that be for Britain, the morning of which should smile upon the law for allowing no woman to marry until she had become an economist, thoroughly acquainted with the necessary expenses of a respectable mode of living, and able to calculate the requisites of comfort in connection with all the probable contingencies of actual life! If such a law should be so cruel as to suspend for a year or more every approach to the hymeneal altar, it would at least be equally effective in averting that repentance with which so many look back to the hurried manner in which they rushed blindfold upon an untried fate, and only opened their eyes to behold their madness and folly when it was too late to avert the consequences.

A GOOD NAME.—Riches, learning, and honour are within the reach only of a few; but a good character may be obtained by every person; and a good name is better than all these. If we are without it, we can realise no sincere respect among our fellow-creatures. Should respect then be paid to us, it is only intrinsic circumstances which compel the tongues of others to use language that the feeling of their hearts condemn. Without a character which commands respect, our importance in society is unfelt: and the bloom and vigour of life pass without a proportionate elevation in the community of which we form individuals. According as we are deficient in character we sink in the public estimation, whether we are menial servants or titled men.

Love is that powerful attraction towards all we conceive, or fear, or hope beyond ourselves when we find within our own thoughts the chasm of an insufficient void, and seek to awaken in all things that are, a community with what we experience within ourselves.

The Theatres.

The production of M. Ambroise Thomas's "*Mignon*," at the Royal Italian Opera, with Madlle. Albani in the principal character, has been a great success. Madlle. Marimon as *Filina* sang very brilliantly. "*La Favorita*" has been the principal attraction at HER MAJESTY'S, Madlle. Titiens sustaining the "*Leonora*." Mr. Frank Marshall's new comedy "*Brighton*," continues to be favorably received at the COURT, and an equal share of approbation is awarded to the concluding piece of the entertainment, Alfred Thompson's fantastic idyll "*Calypso, or the Art of Love*." "*Girofle-Girofla*" is immensely successful at the OPERA COMIQUE, the new scenery and dresses adding much to the charms of the performance. Mr. Tom Taylor's play "*Clancarty*" is still drawing crowded houses at the OLYMPIC; Miss Ada Cavendish, who is specially engaged, sustaining the difficult role of *Lady Clancarty* in her well known finished style. The GAIETY Opera Bouffe company have been performing at the GLOBE in the ever popular "*Madame Angot*;" by arrangement with Mr. Montague, Mr. John Hollingshead has retained the directorship of the performance. "*Eugene Aram*," with Mr. Henry Irving and Miss Isabel Bateman in the principal characters, has concluded a very successful season at the LYCEUM. No changes of note have taken place at the other principal theatres during the month.

THE GENTLEMAN'S MAGAZINE OF FASHION,

EDITED BY LOUIS DEVERE.

Contains—Three Colored Plates of the latest London and Paris Fashions from original Designs, and Two Plates of Small Patterns or diagrams for Cutting every kind of Garment, with TWO FULL-SIZED PAPER PATTERNS, PRICE ONE SHILLING ONLY.

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August 1876

Plate 1

Le Monde Élegant

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Le Monde Elegant



August 1874

Plate 4

Le Monde Élegant



August 1874

Plato 5

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 609.

SEPTEMBER, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.
FOR SEPTEMBER, 1874.

In our September Number we generally give an indication of the styles which will prevail during the ensuing Autumn and Winter season.

For outdoor wear, the most fashionable garments are the various styles of Mantles, Dolmans, Dolman-Mantelets, &c.

Up to the present time we have not seen much indication of the prevailing taste of last Autumn and Winter for tight fitting double-breasted Paletots, but we have no doubt they will be again worn this season, of course with certain modifications or improvements upon those made last year. We think the cause of these Paletots not having yet appeared is, that the form was so very successful, that it became rather common before the close of the winter.

At present the most approved styles are developments of the Dolman Mantelets; they are capable of being made up in a great variety of form and trimming, and will suit various materials. The full-sized pattern which we have given shows one favorite style, but there are many others equally elegant: they are all generally drawn in to the waist at back by tapes placed underneath.

Another style which may prevail this season is the close-fitting *Casaques à Gilet*, similar to the 3rd figure of plate 2. This *Casaque à gilet* is likewise in much favor for Morning dresses, similar to the first figure of the same plate.

Morning dresses will still be made of two shades of the same color. Some *Toilettes* even have three or four shades of the same color in their composition, like fig. 2 plate 4.

Two kinds of materials are also often used; for instance, the mixture of velvet and silk, or some other material, is a very prevailing idea at the present time.

Casaques are generally made with *basques* cut in one with the bodies, *à la Princesse*.

Skirts have great variety in their style; instead of the *Tabliers* they may have the front breadths trimmed with flounces or puffings of various forms, and we remark a great tendency to arrange the fronts of skirts in rows of horizontal *bouillons*, like fig. 1, plate 2, and fig. 3 plate 4. In some dresses intended for Visiting or Carriage Costume, the trains are made longer than those worn last season.

The great characteristic of sleeves is that they are not very wide, but have the cuffs or trimmings of the arms arranged in every variety of style.

Our third plate contains some of the most elegant Evening *Toilettes*, and shows the styles which are meeting with the greatest favor. The Mantle form is again coming into favor for *Sorties de Bal*.

Bonnets and Hats are still generally worn without strings: there is such great variety, and even divergence, in their forms, that we are unable at the present time to point out any one style as prevailing. Our fifth plate contains an elegant selection, suited to all occasions.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February 1874, copies of which may be had from the Publishers, or by order from any Bookellers.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the new DOLMAN MANTELET, the back view of which is illustrated on the first figure of our fourth plate. It consists of three pieces, viz:—front, back, and imitation sleeve. The front falls straight, with Mantelet ends of moderate length: the back is to be cut open in the middle from the notch at the waist to the bottom of skirt, and it is joined to the front at the shoulder seam only, because there is no armhole. The sleeve is imitated by a large piece which is sewn to the sides of front

and back, and which is so shaped as to form a good imitation of a Dolman sleeve. The notch at the top of this sleeve is to be placed opposite the end of shoulder seam, and the shortest and hollowest side of this sleeve is then joined to the side of front as far as the point; the part of front below the point hangs loose, to form the Mantle ends. The longest and straightest side of sleeve is sewn to the side of back from the shoulder seam to the bottom. The middle of back should be drawn in close to the figure by a tape placed underneath, and sewn to the back just opposite the notch.

Our second pattern is a TIGHT-FITTING CASIQUE for a LITTLE GIRL about 5 or 6 years of age. It is given complete, consisting of back, side-piece, front and sleeve; the sleeve may of course be omitted if preferred, as shown by fig. 1 of plate 1. The back, has a wide pleat in the middle, and the bottom of back is cut longer than the bottom of side piece, as shown on the coloured Costume above named.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S COSTUME.

Fig. 1.—*Jupon* of black velvet, over which is worn a skirt of sky-blue poplin edged by a flounce headed by a band of black velvet. The sides are caught up and fastened by groups of bows of black velvet ribbon, that at right side having a steel buckle and two floating ends. The *corsage* (also of sky-blue poplin) is covered by a black velvet *veston* without sleeves. It has square-shaped *basques* cut up at sides and at the back is a very deep *postillon* forming in the centre a hollow pleat, at each side of which, are four *biais* bands of black silk. The *basques* and *postillon* are edged by narrow fringe. The front is closed by buttons and the sleeves of *corsage* (which appear) are finished at wrists by double frills. *Chapeau* of sky-blue velvet, trimmed by black velvet ribbon and a sky-blue ostrich feather.

MAISON SCHILLER, Boulevard des Capucines.
We give the pattern of this *Veston* full-sized.

CARRIAGE COSTUME.

Fig. 2.—Dress of lilac silk. The front of skirt has at bottom a very broad pleated flounce over which fall two pointed pieces embroidered in dark lilac silk. Above are two narrow upright frills and four flounces enclosed by embroidered strips of silk graduated in width and extending to the waist, attached to front portion of skirt only, and falling à *revers* over the sides, which with the back, are trimmed at bottom by a flounce headed by a *bouillon* and by a continuation of the upright frills which cross the front. The back is covered by a square shaped piece of silk edged by a broad flat *ruche* and also forming a *bouffant*.

The sides of this piece of silk are enclosed by large pointed pieces richly embroidered and slightly fastened down. The front of *corsage* forms a *gilet à basques*. It is enclosed by the portion forming sides and back, and which is finished by embroidered *revers*, and has *basques* cut open at sides, and a *postillon* with small pointed *revers* in the centre. The sleeves are composed of puffs separated by embroidered bands, and at wrists are *mousquetaire* cuffs. *Chapeau* of black velvet trimmed by lilac velvet and an ostrich feather.

AU CARREFOUR DROUOT, rue du faubourg Montmartre. The Pattern of this *Corsage à Gilet* was given full-sized in our Number for November 1873.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of brown silk. The under skirt is trimmed by a broad flounce, starting from an embroidered band. The upper skirt is trimmed by a similar band, and is *bouffante*. The *Casaque* is of black velvet; it is tight-fitting and the edges are scalloped and finished by silk braid and fringe, it also has a rich trimming of *passementerie*, which, both at back and front, is carried up towards the waist. The top of *corsage* is similarly trimmed, and has a *medicis* collar. The left side is finished by two plaits of silk cord forming loops attached by *agraffes* and tassels to the top of sleeve and to the *corsage* on the chest. The sleeves are very large and long: they are square-shaped and are trimmed in accordance with the other portions of the garment. *Chapeau* of white chip and black velvet, trimmed by roses, with pale green and black ostrich feathers.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of Maryland brown silk. The skirt is trimmed by a scalloped flounce of dark brown velvet and by one of the silk, with a heading of each material, and the remainder of skirt is covered by *bouillons* separated by bands of dark brown velvet. The front of *corsage* forms a *gilet* of dark brown velvet having a long point. The sides and back are of Havannah brown silk: the sides are finished by very long pointed ends, while the back is shortened to form a *postillon*. The sides have *revers*, and near the outer edges of the long ends are buttons and false button-holes, continuing along the edge of *postillon*, which falls over a sort of open pleated puff of silk, the under side of which is pointed. At the sides of this puff, are short ends of silk. The sleeves have double pointed cuffs and the whole of this portion of the dress is edged by dark brown fringe. *Chapeau* of dark brown velvet, trimmed by blue silk, flowers, and a blue ostrich feather.

CARRIAGE COSTUME.

Fig. 2.—Dress of violet silk. The skirt is trimmed by a very broad flounce with a heading, bound by pale violet silk and surmounted by bands of similar silk. The front of skirt is covered by a large *tablier* of silk of the pale

color, finished by two flounces, and caught up at sides. *Corsage* of violet silk open *en cœur* and having a collar of pale colored silk, finished by bows. The front forms *basques*, closed (as is the *corsage* itself) by buttons; at the sides these *basques* are prolonged to form very deep points united at back, the open space between being filled in by a chain of large double bows of the pale colored silk, terminated by floating ends. The arm-holes are surrounded by double *biais* bands of the light silk, and these are carried towards the centre of back. Near the edges of *basques* are similar bands. The fronts of sleeves are of light silk slightly gathered, and crossed by bands of the dark shade, of which the backs are formed; the sleeves are finished by broad cuffs of light silk, each having two *revers* of dark silk. Chapeau of black velvet and pale violet silk trimmed by feathers and ribbon.

MDME. DU RIEZ, 8, *Rue Halévy*.

PROMENADE COSTUME.

Fig. 3.—Dress of sage green silk. The skirt is trimmed by a flounce edged by fringe and narrow black velvet ribbon, and scalloped at the top which is met by bands of black velvet extending to the waist. The upper skirt is caught up at sides, the front forming a round draped *tablier*, while the back is *bouffant*, the ends falling square. The *Casaque à Gilet* is of black velvet. It is composed of two distinct portions: the front forms a *gilet* with long *basques*, and is finished by embroidery. The sides enclose this portion, and have pointed *basques* extending much deeper, the back forming a *postillon*: this part of the garment is edged by sable. The sleeves have deep cuffs similar edged, and finished by embroidery, as are the *basques* of the outer portion. At back of waist and of neck is a similar trimming. Chapeau of black velvet trimmed by scarlet ribbon and black feathers.

MAISON DIEULAFAIT, *Boulevard de la Madeleine*. The pattern of this *Tablier* was given with our July No. and the pattern of *Casaque à Gilet*, will be found in our March No.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à *deux jupes*: the under skirt is of pink silk: the upper skirt is of white tarlatan, and is arranged in fixed pleats from the waist: it is edged by a flounce of white lace headed by two *biais* bands of pink silk. Each side is slightly raised by means of a flounce which forms a kind of *eventail* and is carried in spiral folds to the back of waist, enclosing a large puff of tarlatan. The front is crossed in a slightly oblique form, by a folded band of silk with a white lace flounce, and this trimming unites the flounces of lace just described: on the *eventail* at right side is a *bouquet* of roses with a long trail, and from underneath appear long ends of ribbon, while the *eventail* at opposite side is finished by a group of four bows of pink ribbon. The *corsage* is of pink

silk: the front is pointed and the back forms a square *postillon*. The *corsage* has a *bertha* of white lace; on the chest is a rose, and the sleeves are formed of single puffs of tarlatan. On the puff at back of skirt, is placed a *bouquet* of roses.

MDME. DU RIEZ, 8, *rue Halévy*.

BALL TOILETTE.

Fig. 2.—Dress of rich white silk: the skirt is trimmed by three graduated flounces of white lace, each headed by a *riché* of sea-green ribbon; the back forms a *bouffant*. The *Sortie du bal* is of white tarlatan. In form it resembles a large Mantelet; being very deep and square shaped at back, while the sides are hollowed out, and the fronts are rounded. The edges are finished by a double *biais* band of sea-green silk from which start tabs formed of narrow lace and having in their centres narrow *rouleaux* of sea-green silk; and these tabs cross and partially cover a second band like that before named. There is a hood similarly trimmed, and the garment is fastened at neck by means of two golden vine-leaves.

MAISON DIEULAFAIT, *Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes* of sky-blue tarlatan. The under-skirt is à *traine*, and is trimmed by two flounces: the remainder of skirt is covered by puffs separated by bands of sky-blue ribbon. The upper-skirt is edged by a flounce of white *blonde*. The front is draped, and the back forms a puff, the sides being caught up by rosettes of the *blonde*, that at right side having in its centre a *bouquet* of lilac *marquerites*; from this starts a short trail, and also a long garland which is carried across the back of skirt and joins the rosette at left side, and in the centre of this rosette is a group of bows of sky-blue ribbon with two floating ends. The *bouffant* is raised in its centre by a garland. At back of waist is an *eventail* of *blonde*, and this is carried a *bretelles* across the shoulders, and arranged *en cœur* in the front, where it encloses a *bouquet* of the *marquerites*. On the *eventail* is a *bouquet* of similar flowers, with trails, which are carried along the *bretelles*. The *corsage* being extremely *decoletté*, the top is finished by a deep *Chemisette*. The sleeves consist of puffs of white muslin.

MDME. FLADRY, 43, *rue Richer*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of light blue silk, the bottom of skirt is trimmed by two flounces. The Dolman Mantelet is of Havannah brown cloth. The front forms moderately long square ends falling loosely, and the back is drawn in to the waist by means of strings placed inside. The garment is edged by a tassel-fringe headed by several rows of narrow gimp enclosed by a trimming of *passementerie*, the gimp and *passementerie* being continued up the edges of

front opening, round the neck and down the centre of back, where it is edged at right side by fringe, and at left side by scrolls of braid. A similar but narrower trimming crosses the shoulders and is carried along the seams that join the sleeves to front and back, near the bottom of back, it is carried across to imitate *basques* edged by fringe, and terminating just above the edge of the garment. Chapeau of mauve velvet and silk, trimmed by flowers, and black and mauve ostrich feathers.

VILLE DE PARIS, rue Montmartre. We give the pattern of Dolman Mantelet full-sized with our present Number.

PROMENADE COSTUME.

Fig. 2.—This Costume consists of a dress and Polonaise of various shades of Havannah brown. The skirt is of silk and the front is covered by pleated flounces of the dark and medium shades. The back is of the dark color: it forms a train and has at the bottom two flounces each headed by broad and narrow frills. The corsage is covered by the Polonaise and is of the medium shade of silk, closing by buttons of the same color. The Polonaise is of light Havannah foulard. It is caught up *en bouffant*, the back forming large hollow pleats, and it is edged by a frill of *guipure* lace, accompanied by an insertion. At the right side is a bow of similar lace finished by bows and ends of ribbon of the medium shade, and serving to slightly raise the garment. The neck is open *en cœur* and finished by a pleated collar of *guipure*, with bows of medium ribbon on the chest; at the back are similar bows with long ends. The sleeves have perpendicular bands of *guipure* insertion, and are trimmed at the wrists by lace with bows and ends of ribbon. A Chapeau would be added to this Costume, for out-door wear.

COSTUME FOR HOME.

Fig. 3.—Dress composed of light and dark green silk. At the bottom of skirt (which forms a train) is a flounce with an upright heading and a narrow pleating. Front composed of puffings, edged by narrow frills, and the central puffed edged by frills of each shade. The back is arranged in pleated intervals separated by frills bound by the light silk, the upper portion *bouffante*. The front of corsage is open *en cœur* and has a *Medicis* collar of light silk, with bows on the chest. It will be understood that the back of collar forms upright pleats. The sleeves are cut open at back of wrists and are finished by *revers*, with tabs. The edges of openings are united by groups of bows. The sleeves are edged by frills of the two shades of silk, and also have frills of white muslin.

PLATE THE FIFTH.

No. 1 is a CHAPEAU *Directoire*, of grey terry velvet. The inside of front is trimmed by a rose with buds and foliage. The crown, which is rather low, is encircled by a garland of rose-leaves, and at the left side of front are two roses with buds, accompanied by bows of black vel-

vet: from these bows starts a trail of ivy with berries. The strings of black velvet ribbon are united by a band which crosses the back. MADAME HUSBAND, rue Lafitte.

No. 2 is a CHAPEAU of black velvet, surrounded by a broad pleated *riche* of bright blue velvet, having in its centre a twisted band of black velvet which forms two large bows at the back. In front are three roses with buds and foliage, one rose is placed on the *riche* and the others surmount it.

No. 3 is a Morning CAP of white muslin edged by *guipure*. On the top is a group of bows of narrow black velvet ribbon, with a long end falling at the back, which is also trimmed by two large bows of black velvet, and two pointed ends edged by *guipure* and forming spiral folds. MDMR. HADANCOURT.

No. 4 is a CHAPEAU *Diademe*, having a soft crown of black tulle. It is edged by a wreath of leaves formed of bright jet beads, placed on a double *biais* band of black silk which terminates in bows and floating ends at the back. The front is trimmed by three roses of various colors, accompanied by foliage.

No. 5 is a *Timbale* HAT: it is suitable for a very young lady, and is of grey felt, the brim is bound by olive green velvet arranged to form a sort of raised *rouleau* on the outside. The crown is surrounded by folds of similar velvet, and at the left side is an *agraffe* of jet, from which start three large bows of velvet and two ostrich feathers, one black and the other olive green.

No. 6 is an Evening HEAD-DRESS, composed of a double frill of *valenciennes* lace united in the centre by a *biais* band of rose-colored silk, and terminating in bows and a lappet at the back. Small bunches of white grapes with leaves are carried along the lace and fall in a trail at back. In front and also at the back is a full blown rose. MAISON LESIRE.

No. 7 is a CHAPEAU of grey terry velvet. The brim is turned up and is nearly covered by black silk, and the inside is trimmed by a garland of ruby-colored *marguerites* with foliage. The crown is encircled by a band of black silk, which terminates in two large bows at the back. The front is trimmed by a single *marguerite* with a cluster of leaves and buds, accompanied by two fringed ends of black silk and a longer end without fringe. From this point starts a long ruby-colored ostrich feather which falls towards the back. This elegant Chapeau is designed by MESDMS. BRIE ET GEFORIN.

No. 8 is a white muslin SLEEVE, finished by lace which forms a double frill at the back of wrist. It is trimmed by a group of bows and short ends of pink ribbon, and between the frills of lace appear two ends of the ribbon. MDMR. HADANCOURT.

No. 9 is a CHAPEAU *Marie Stuart*, of sky-blue silk. The brim is turned up and is of black velvet, and the inside is trimmed by a

double pleated frill of crimped *tulle*. The crown is soft and is surrounded by a band of black velvet ribbon, which terminates at the back, in a bow and a fringed end. The crown is also encircled by a wreath of leaves and buds of the *rose du thé*, and at the left side are two full-blown roses, above which are two black ostrich feathers, also a sky-blue ostrich feather tuft, and an *aigrette* of the same color. This elegant Chapeau is by M^{ME}. HUSBAND, *rue Laffitte*.

No. 10 is a HAT of yellowish grey felt. The sides of brim are turned up and covered by blue velvet. The crown is entirely enveloped in a drapery of sky-blue gauze, forming a lappet at left side, and in front are two parrot's wings. M^{ES}D^{MES} BRIE ET GEOFRIN.

No. 11 is a CHAPEAU *diadème* composed of clusters of purple grapes, with vine leaves and white roses: the grapes form at back a trail, terminated by bows and floating ends of rose-colored ribbon. Above the *diadème* appear two rose-colored ostrich feathers and an *aigrette* of the same color. MAISON SCHILLER.

No. 12 is a CHAPEAU of black *tulle* having a soft crown encircled by a bunch of white and purple grapes with vine-leaves. At the back is a half open rose, with some bows and floating ends of black ribbon. M^{ME}. DUCHAILLU.

We frequently see flowers gathered just as they begin to open into bloom and fragrance, lest some passer by should tear them from the bush and destroy them. May not young and innocent children be sometimes gathered into heaven for the same reason—lest some rude hand should despoil them of their beauty and destroy them?

THE LUXURY OF HOME.—Travel is pleasant. The change of air and the change of scene are beneficial alike to body and mind. It is pleasant to meet so many agreeable people, and it is delightful to look upon the varying and often beautiful scenery. Travel is instructive. It suggests new ideas, gives one a knowledge of the world to be acquired no other way. But after all, there is nothing so pleasant and so enjoyable as the independence and the luxury of one's own home at last. Travel is pleasant, but home is delightful!

THE RIGHT SIDE AND THE WRONG.—Like most garments, like most carpets, everything has a right side and a wrong side. You can take any joy, and by turning it round find troubles on the other side; or you may take the greatest trouble, and by turning it round find joys on the other side. The gloomiest mountain never casts a shadow on both sides at once, nor does the greatest of life's calamities.

We must not hastily conclude that all goodness is lost, though it may for a time be overclouded and hidden from our sight—the darkest morning is sometimes the herald of a glorious noon.

MY HEARTS'S WORK.

I cherished a beautiful vision
Close to my heart for years,
I fed it alway by night and day,
With my holiest smiles and tears.—
And I wove for its comely clothing
My heart's best hopes and fears.
It might well be fair, for those hopes were young,
And the fears so light their shadows flung
A pleasing cloud upon fancy's ray,
And tempered its blaze with quiet grey.

I lost my beautiful vision,
One summer day it died;
Slain by a word with strangers heard
In mirth on a green hill side.
Yet dear were the lips that uttered
That word of scornful pride.
I counted its death-throbs fierce and loud,
But I gaily smiled as I sewed its shroud:
Why should they guess how the arrow sped,
Who knew not my vision alive or dead?

I wept for my beautiful vision,
I mourned it long and sore,
When the grey dawn broke my grief awoke
And wailed till the day was o'er;
And my soul grew faint with hunger
For the hopes that came no more.—
My feet stood still in their daily walk,
My lips grew dumb in all friendly talk,—
I slighted the blessings God had given
And lost for a while the way to Heaven.

Thou 'rt risen again, my vision,
All changed I know not how,
Thy face is fair as the angels are,
God's glory crowns thy brow;
Bright with my Master's blessing
I may love thee purely now.—
My vision, my work, my angel guide,
Awhile to my doting sight denied,
That stronger round thee my love may grow,
That fuller on me thy light may glow,
Fairer than ever with God's rich peace,
I hail thee my own till life shall cease.

L.E.X.

BARBARA.

(Concluded from our last.)

The lawyer came to Leaside the following week, and for a month Barbara saw little of poor Harry Cassel.

At the beginning of the second month after the news of the legacy, and before the business details connected with it were settled, the brothers were called upon to bear a heavy trial, and perform a melancholy duty. Their mo-

ther died. Barbara was present at the final moment, and closed the aged eyes which had seen the sunshine and shadow of so many years of life.

Only those who have borne a similar affliction can understand the blank in the vicarage house when that gentle presence was taken from it for ever, nor the deep grief of the sons to whose manhood the tender mother had been spared. Even Mrs. Lincoln was touched by their sorrow, and tried much in her blunt way to comfort them.

This far-seeing lady was well aware that Harry Cassel loved her niece; she had perceived it some months before he received the tidings of his good fortune, and though the idea of a marriage with either of the brothers, in those days, would have been far from her views for Barbara, the case was now altered, and Mrs. Lincoln mentally argued that her niece might be single a long time before another chance of a thousand-a-year came to her; and if Harry Cassel *was* an invalid it was no great matter. I am not sure if the lady's ideas did not go beyond this point, and picture Barbara's return to Manor House, a young widow, with an income of a thousand-a-year.

Being quite ignorant of Harry's offer and its refusal, Mrs. Lincoln fully expected that when the first grief for his mother's loss wore off, and before any final future arrangements were made, that the invalid author would come wooing to the Manor House.

Meanwhile she bustled about, and procured a middle-aged woman as housekeeper to the brothers, privately taking care to inform her that the arrangement, though temporary at that time, might become a permanent one in another establishment if she were found suitable. This information being conveyed with many significant looks and half-remarks, had its due effect upon the housekeeper, who patiently accepted Mrs. Lincoln's daily supervision in the hope of soon reigning solely over a larger establishment.

Thus the winter passed. Outwardly no material change had taken place, for the brothers yet abode at the vicarage: they had not met with a house suitable to the elder's altered fortunes, and both were unwilling to leave the neighbourhood of Leaside. The tenants of a pretty mansion half-a-mile from the village, were likely to let their house in the following autumn, and Harry Cassel decided to wait this event.

He lived his quiet studious life, sorely missing his mother's tender care, though Barbara

tried hard to comfort him. Sometimes hope grew strong in his heart that she would yet be his wife, and all his plans and arrangements were made quietly with that view. Of her love for his brother, Harry knew nothing, and he was now less likely than before to hear of Aubrey's long engagement to Mary Percival.

In health he fancied himself better from time to time, but that was only the effects of the elixir of hope. Those around saw him growing gradually weaker, and more than one old village gossip shook her head at the idea of what would happen in the coming spring. So passed Harry Cassel's winter.

Had Aubrey no dreams to gladden the lonely months after his mother's death?

Unselfish and generous as he was, I do not deny that sometimes over his mind came a thought of the happiness that might have been his if this legacy had come to him instead of to Harry. But he scouted the thought, and tried hard to prevent its recurrence. His parish work was harder than ever this winter, there was more sickness and greater want, but wherever sickness and want came, Aubrey Cassel came too; and now as his brother's almoner, he was able to relieve much misery which before he could only soothe and pity.

He spent more time with his brother, glad to do all he could to cheer that surely-fading life; he entered into his pursuits with double earnestness, and carefully prepared, under Harry's sometimes languid, sometimes hopeful directions, a volume of his poems for publication.

Many an hour which might have been given to rest, the curate devoted to this labor of love, feeling himself amply repaid by Harry's pleased surprise next morning when he was able to examine the result of his toil.

Thus, unselfishly and busily spent, passed the winter for Aubrey.

Mrs. Lincoln dreamed dreams and saw visions of future grandeur sometimes, but oftener as weeks went by, and Harry Cassel made no sign, but grew perceptibly weaker, she feared that good-fortune did not mean to visit her and Barbara. Nevertheless she slackened not in her attentions to the invalid, and much of his comfort was due to her sensible arrangements. If a thousand-a-year could not be lured to the Manor House, a small legacy would be acceptable.

And Barbara.—That winter she fought a good fight, the fight over her own heart, its indolence, its selfishness, and its love for Aubrey Cassel. Victory was given her, not

full and complete, perhaps, time and death only can add the last leaves to life's laurel crown, but she brought these foes to her peace into subjection, and when after victory, comfort came to heal her wounds, Barbara was contented. She found balm in soothing others, when her own heart ached, as it often did, she deadened the pain by turning quickly to heal the sorrow of another, and lo! her trouble ceased.

This calm fell not upon her at once, it was a gradual process, but more blessed by that reason, for patience had its perfect work. She could stand now by Aubrey Cassel's side, strong and calm among the poor and suffering, with never a treacherous heart-throb to lure her from her duty. So, blessing and blessed, that winter glided from Barbara Lincoln's life.

With the spring came the certainty of a great change. Harry Cassel's health was entirely broken up. His languor increased with April warmth, and he had no longer strength to sit up. Busy Mrs. Lincoln made practical arrangements, the drawing room was converted into a bed-chamber for him, and there he lay day by day in the warm sunshine, seeing the lilac and laburnum break into bloom, the jasmine and wisteria into leaf, hearing the birds sing and watching Barbara as she worked or read in the window opposite,—the very spot where he had first seen her.

A greater tenderness than ever filled his heart for the girl he loved, now that the shadow of death covered his late hopes. She was not to be his wife, he must go his way, and leave her alone in the world,—such a cold world for a lonely woman.

Watching her in this dreamy way one day, a sudden thought struck Harry Cassel. It was so strange to him, and required so much consideration that he was very silent when his brother came in, and when Barbara wished him good night. She went home alone now, Aubrey rarely accompanied her unless his brother was asleep.

Later, when the nurse was making her preparations for the night, and Aubrey was standing ready to leave the sick-room to her dominion, Harry whispered,

"You love Barbara, don't you Aubrey?"

"Yes," said Aubrey simply, not understanding.

"Time, sir," put in Mrs. Bray, the nurse, and Aubrey took his leave.

The May-day sun was shining into the sick-room, as Harry Cassel propped up with pillows lay talking to Barbara, and holding her

hand.

He had communicated to her the sudden thought which had occurred to him the day before, and which the intervening hours had matured into a plan.

"I could not give you up to any one else," he said, "but I think it would make me happier to know that you would be Aubrey's wife."

Then Barbara told him all, her bitter sorrow, her conquered love, and present peace.

"My poor girl," he answered gently, "then we fought the battle together last winter." After a pause he spoke again, "I am sorry dear, that this is so, but you know best,—however it will make no difference in my other arrangements. I have seen my lawyer this morning, as you know, and he has drawn out the draft of my will. I *must* speak to you Barbara," he continued, as the girl shrank away, "and you must listen. Had you become my wife, of course, in event of my death, my property with a slight division in favour of Aubrey, would have gone to you. I never loved any one as I loved you Barbara, and the fact that you were not able to become my wife has not lessened my love, nor altered in my mind the position I have always given you. I have provided for you accordingly. Two hundred a year I have left to my brother, and the remaining eight hundred is for you. In case of your marriage I have directed it to be settled on you personally for your own use, and your children after you, if you have any. This I did, thinking that in time to come, you and Aubrey might marry. As you say this is impossible, I am sorry, but my will stands. May God bless you, darling," he added earnestly, "as I know He will, and may every penny of this money bring you all happiness and no care. I know how well you will use it."

His voice trembled as he spoke, and more than one tear fell from his face on the beautiful head that was bowed beneath it. A few minutes passed in silence, then Barbara spoke.

She told him his brother's story, his patient love, Mary Percival's constancy, and Sir George's stipulation. She spoke tenderly of her own affection for Aubrey, her great desire for his happiness, her utter inability to enjoy this wealth if he spent his life lonely for want of it. She pleaded Aubrey's love for him, his blameless life, his nobly-done duty, his patient bearing of the years of privation which lay behind both of them.

Finally she begged that the disposition of his property should be reversed, giving to Aubrey, as was just and right, the eight hundred

a year.

"For me," she added, "if you like to leave me the rest, I will accept it gladly, for it will render me no longer a burden on my aunt, who is not rich. I can do good with it too, and I promise that whether spent for my own wants, or to relieve others, I will use it as stewardess to you, and in memory of your tender love to me."

I think the little prayer which rose from Barbara's heart before she began to speak strengthened and made her eloquent, for she overcame.

"It shall be as you wish," said Harry Cassel, as he sank faint and tired on his pillow.

A fortnight after his will was altered and signed, Harry Cassel died, and was buried by his mother in Leaside churchyard. Mrs. Lincoln, not expecting so much under the circumstances, was quite satisfied with her niece's legacy, the more especially as she received a hundred pounds to be paid from the testator's personal property, as a mark of his deep sense of her kindness.

The house which poor Harry thought to buy and beautify for Barbara, became the home of another bride, for Mary Percival with her high-bred beauty and gracious manner, came to brighten it as Aubrey's wife. She took her place and share in "Parish work" at once, ever aided by Barbara. A close friendship grew between the two women, a feeling not founded on mutual love for Aubrey Cassel, but the sincere spontaneous affection of one heart for the other.

Barbara's girlish love was dead, and though she liked and respected the curate as much as ever, he was not so near to her heart as his beautiful wife.

The Cassels never knew the debt they owed to Barbara Lincoln, and I need not say that she never regretted her generous act. The days came in which Barbara found that happiness followed peace, and to her husband only (from whom no woman should have a secret) she told the story of Harry Cassel's will.

H. S.

A PRUDENT WIFE. There are some friends so officious and intrusive that, under a plea of kindly interest, they interfere in families. Such interference ought to be discouraged, and the sanctity of private life vigilantly maintained. Some will make believe that they sympathise with an injured wife in order to elicit domestic secrets. But a prudent wife, though suffering, buries her griefs in her heart.

FEMALE FORTITUDE.—What do men know about martyrdoms? we should go mad had we to endure the hundredth part of those daily pains which are meekly borne by many women. Ceaseless slavery, meeting with no reward; constant gentleness, met by cruelty as constant; love, labour, patience, watchfulness, without even so much as the acknowledgement of a good word; all this, how many of them have to bear in quiet, and appear abroad with cheerful faces, as if they felt nothing?

The Theatres.

The Promenade Concerts at COVENT GARDEN have re-commenced during the month, under the direction of Mr. Herve, the well-known composer of "*Chilperic*" &c. who is assisted by Mr. Betjman. The French version of Lecocq's popular work "*Girofle-Girofla*" has been withdrawn after a successful run at the OPERA COMIQUE to make way for new varieties. "*The Prayer in the Storm*" continues to be as popular as ever at the ADELPHI: it is supplemented by two very successful farces, "*A Waltz by Arlequin*" and "*Hide and Seek*." Miss Ada Cavendish has concluded a brilliant season at the OLYMPIC, in her rôle of "*Lady Clancarty*." Mr. Benjamin Webster has been performing in his accustomed masterly style at the PRINCESS'S, in the popular drama of "*Janet Pride*." Miss Emily Soldene's farewell performances at the LYCEUM have been extremely well received, this favorite actress being especially charming in the "*Grand Duchess*." Boucicault's admired comedy "*Old Heads and Young Hearts*," supplemented by "*Creatures of Impulse*," proves a lasting attraction at the VAUDEVILLE. Brough's historical burlesque "*The Field of the Cloth of Gold*" has been revived at the STRAND with great success, accompanied by new scenery, dresses, &c. It is preceded by the popular old comedy "*Paul Pry*."

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*** In consequence of the great demand for this Magazine, the Proprietors respectfully intimate that Gentlemen should give their orders several days before the 1st of the month.



1876

Le Monde Élegant





Septembre 1874

Plat 3

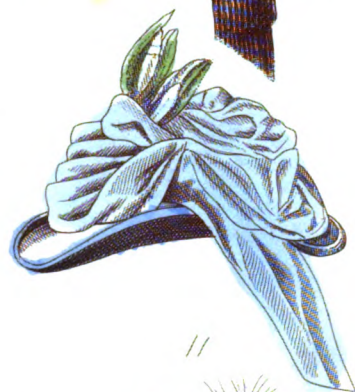
Le Monde Élegant



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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 609.

OCTOBER, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.

This Magazine having, as we have so often stated, a sale unequalled by any other Magazine of Fashion in the World—a sale which is continually increasing, we have been from time to time enabled to add to its attractions. In the year 1867 we introduced a colored plate of Bonnets, Hats, &c., which plate had always been uncolored before that time. In 1870 we doubled the Number of our full-sized patterns, and engaged the *exclusive* services of the best designer of patterns for Ladies' Costumes. In 1872 we commenced to label our patterns, so that those of our subscribers who kept a collection of them, could more easily refer back to any pattern that was required.

In our present Number we continue these additions, by giving two extra plates of Fashion. We have engaged one of the most eminent of the Parisian engravers in relief, to furnish us monthly with two plates of Fashions, each plate containing two Costumes. The designs will be made by an artist of the highest talent, from the productions of the most eminent Parisian houses, containing Toilettes for Home, the Promenade, the Ball-room, &c. comprising Casaques, Mantles, Dresses, &c., of every description; in our succeeding numbers, we expect that our plates will be found even superior to those given on the present occasion.

In order to provide space for these two additional plates, we have been obliged to curtail slightly the length of our "Descriptions," but we have taken care in this curtailment, that the descriptions shall be more concise and clear, and for this reason we think that they will probably suit the taste of the majority of our subscribers.

Having thus given a brief statement of the improvements we have introduced, we find we have not much room for observations on Fashion, but what we stated in our last Number as to the Fashions for the ensuing season, was so

ample, that there is probably not much need for a long statement on this occasion.

Mantles, Mantelets, and Dolman-Mantelets, are the styles that are meeting with most favor; they are capable of great variety of form, and an infinite variety in the style of trimming; they can also be made in a great variety of material: so far, they seem to have met with the favor of the most exalted patronesses of Fashion.

If we have a mild winter, we shall see a great number of Costumes *en suite* for outdoor wear; at any rate they are sure to be worn on every fine day.

Jet trimming still continues in great favor. Feather trimming is likewise a great favorite with some Ladies. Fringe is also still fashionable.

The *Corsage a gilet*, in various forms and adaptations, is much worn.

Dresses still continue to be made in two shades of the same color, but there is a slight tendency to discontinue this idea, and to make the dresses of one shade only, but these are of the most *recherché* colors and the richest materials.

The trains of Morning dresses continue to be lengthened rather than shortened; we do not however expect they will attain the extreme length they had some years past.

In sleeves there is not much change: the character is generally close-fitting, with every variety of trimming from the wrist to the elbow.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the *PARISIENNE MANTELET*, as represented on the first figure of our fourth plate; it consists of two pieces, back and front, which are joined together by a seam in the front of arm and at the shoulder, the shoulder seam being marked by one cut. The middle of back is left open to the waist, each side of opening forming large pleats, as shown by the colored plate.

Our second pattern is a *DOUBLE-BREADED CASAQUE FOR A LITTLE GIRL SEVEN YEARS OF AGE*. The pattern is given complete, consisting of back, sidepiece, front, sleeve and cuff.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of bronze-green silk. Front of skirt crossed *en tablier* by three puffs edged by pleated frills, and enclosed at sides by similar trimming extending to the waist. Back of skirt trimmed by a broad flounce, headed by a puff, and four upright pleated frills, the top forms a *bouffant*, supported by a band of black velvet ribbon terminated by a bow and end at right side. *Pardessus* of black velvet: the fronts forming broad square ends, and the back short and round. Large loose sleeves: the whole edged by sable; fronts trimmed by *brandebourgs* of *passementerie* graduated from bottom to top, and terminated by buttons. Sleeves and centre of back trimmed to correspond. *Jeanne d'Arc* collar with *revers*. Chapeau of white chip with black velvet, roses and feathers. GRANDS MAGAZINS DE LOUVRE.

MORNING COSTUME.

Fig. 2.—*PEIGNOIR Lavallier* of grey Cashmere. The back is slightly *bouffante*, the fronts closing by a double row of mother-of-pearl buttons. At the sides are pointed blue velvet pockets. *Ceinture* of similar velvet with bows at back. The garment crosses over the chest, and has a collar *à revers* of blue velvet. Cuffs of the velvet, pointed at back and finished by *revers* with buttons. Edges all bound by white silk. Muslin *Chemisette*. AU TAPIS ROUGE.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes* of light and dark violet silk. Under skirt and front of *corsage*, of light silk. Upper skirt and sides and back of *corsage* of dark silk. Front of skirt edged by a pleated frill of dark silk; back *à traine*, and trimmed by two flounces with the frills, upper flounce headed by an upright frill. Upper skirt edged by a frill of light silk, open in front, and caught up at back by bows and ends of ribbons of both shades, the sides forming points. At the back of *corsage*, a *postillon* with frill of light silk. *Corsage* finished by a *Medicis* collar, and by loops and ends of light ribbon. Backs of sleeves of dark silk, fronts of the light shade crossed by bands of dark silk. Cuffs of light silk with bows. VILLE DE PARIS.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes*, of two shades of Havannah silk. Under-skirt of the dark silk; at the bottom is a flounce of the same color, above are two flounces of light silk put on with stitched bands and separated by a *bouillonnée* of the dark color. The front is covered by a draped *tablier* of the light shade, fastened at back of waist, and edged by dark brown feather trimming. *Corsage* and upper skirt *à tunique*,

of the light silk, finished by the feather trimming and forming *basques* at the sides, the back falling square. At right side is an imitated pocket. Below the chest are bows and ends of the light silk. Sleeves of dark silk finished by feather trimming. MADAME PARQUET, 32, Rue St. Roch.

COSTUME FOR HOME.

Fig. 2.—Dress of two shades of grey silk. Back of skirt *bouffante*, and falling in fixed pleats of the two colors, crossed at back by a pleating. Front covered by a draped *tablier* arranged in festoons, edged by fringe and finished by bows of ribbon of the two shades, with fringed ends. At each side, a succession of graduated *biais* pieces of each shade of silk, continuing nearly to the waist. *Bouffante* supported by a broad band knotted at left side. *Corsage* of light silk with *basques*, pointed at sides, and a *postillon* at back. Front trimmed by narrow pleatings carried round the back of neck and finished by bows; collar *à revers* with bows in front. Sleeves of dark silk with cuffs finished to correspond.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes* of bottle green cashmere. Under skirt finished by a broad pleated flounce; upper-skirt forming at front and sides a draped *tablier* and at back a pointed piece, the edges arranged in spiral folds; the whole edged by a pleating. *Pardessus* of black velvet, half tight-fitting, and edged by a trimming of black curled cock's feathers. The front is also trimmed by *passementerie* with tassels, the back and the large sleeves are finished in accordance. Chapeau of brown felt, with dark ribbon and mixed flowers. VILLE DE PARIS.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. Under-skirt composed of *bouillonnée* of white *tulle*, on a foundation of pink silk, front forming a draped *tablier*, back *à traine*. Sides caught up and fastened by large roses, the left side being fastened near the waist, the right side fastened much lower. Skirt edged by a white lace flounce headed at sides and back by loops of pink ribbon separated (at sides only,) by *bouquets* of roses united by trails. Round the *tablier*, loops of narrower ribbon. *Corsage* of pink silk with *basques* cut *en valdequin*, and a frill of white lace with upright heading and *rouleau* of silk. Sleeves represented by white lace, falling in pointed tabs. *Bouquets* of roses on chest and shoulders. M^{ME}. BREANT CASTEL.

BALL TOILETTE.

Fig. 2.—Dress *à deux jupes* of sky-blue silk. Under-skirt finished by a broad pleated flounce, surmounted by white *tarlatan* pleated and arranged *en tablier*, and covered by three flounces of white lace headed by garlands of scarlet flowers. Upper-skirt forming train; sides edged by broad lace in spiral folds nearly reaching the waist; at left side, large draped bows of black *tulle* fastened by a silver buckle

and terminated by a long end finished by lace, and partly covered by a *bouquet* of scarlet flowers. Front of under-skirt crossed by a draped band of *tulle* attached by a *bouquet* to corresponding position at right side, and passing from thence underneath a *bouffant* of white tulle. *Corsage* *Princesse* trimmed by *bertha* of white lace, and finished by a draped band of black *tulle*. MDME. DU RIEZ.

BALL COSTUME.

Fig. 3.—Dress of *jouquille* silk; skirt *bouffante*, forming train, and entirely without trimming. *Sortie du Bal* of white cashmere; slightly hollowed at back, and edged by fringe headed by a narrow band of *guipure* lace from which start tabs of the same. Hood enclosed by similar tabs and fastened at front of neck by bows and rather long ends of white ribbon, finished by fringe. Inner sides of hood, edged by lace and arranged in spiral folds, and finished by bows and fringed ends of the ribbon.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à *deux jupes* of violet silk. Under-skirt trimmed by a flounce arranged in groups of pleats. Upper-skirt edged by a *biais* band, and caught up at sides, forming a *bouffant* at back. *Mantelet Parisienne* partially resembling a *rotonde*. The fronts fall loose, the back being cut up, fastened at waist, and the edges of opening forming *revers*. The garment is edged by a trimming of curled cock's feathers, and by a band of *passementerie* studded with jet beads; at front edges the *passementerie* is placed closed to the outer trimming at back of waist. Bows of ribbon fastened by a steel buckle: bands of *passementerie* cross the shoulders and are carried down the sides of front which falls loosely. Medicis collar of black silk, with band of feather trimming and of *passementerie*. Black velvet Chapeau with *mauve* feather and bows. A LA VILLE ST. DENIS.

PROMENADE COSTUME.

Fig. 2.—Dress à *deux jupes*. The under-skirt of Havannah brown silk, with four flounces, two pleated and two gathered. Upper flounce headed by pleated frills. Upper skirt of brown cashmere, edged by pleated a frill of silk, and caught up and fastened at back by bows of dark brown velvet. *Corsage* with *basques* forming in front a point buttoned to its extremity; the back much deeper, edged by a stitched band, and forming large pleats. Below the chest square *revers*, the silk carried to back of neck and finished by bows of velvet. Sleeves trimmed by pleated frills with bows and fringed ends of velvet. Chapeau of brown velvet with a garland of vine-leaves and purple grapes. YOUNG LADY'S COSTUME.

Fig. 3.—*Jupon* of black velvet without trimming. *Jupe* of sky-blue cashmere edged by a pleated frill of silk with *rouleaux* of black silk, and caught up at back by large bows of the same silk with ends similarly finished. *Corsage* of black velvet, having *basques* hollowed at back; open space filled in by a frill of blue

silk with *rouleau* of black silk. *Basques* edged by *rouleaux* of blue silk, and at left side an *au-moinère*. Under the frill at back of waist, floating fringed ends of black velvet, edged by blue silk. Front of *corsage* open *en cœur*, and having an open turned down shawl collar edged by blue silk. Sleeves finished by pointed cuffs with blue buttons. Hat of blue velvet.

PLATE THE FIFTH.

No. 1. Chapeau of black velvet, the sides of brim turned up. Left side trimmed by roses, grapes, and velvet bows: right side trimmed by four bows, two of which fall towards the back. MAISON DUCHAILLU.

No. 2. Round HAT of grey felt; edge of brim turned up and covered by brown velvet. Crown surrounded by the velvet: at left side three bows and two grey ostrich feathers, one arranged to enclose a *bouquet* of mixed roses at back. MAISON DUCHAILLU.

No. 3. CHAPEAU of sky-blue silk with soft crown. Brim raised at back, and edged by a pleated frill, a *rouleau* and a narrow puffing, above is an ostrich feather trimming. At left side, two large bows and an ostrich feather. Under the back of brim, large bows and three roses. MESDAMES. BRIE ET GEOFRIN.

No. 4. Round HAT of black velvet. Brim turned up, and crown surrounded by black silk. Left side trimmed by mixed roses, and by a black ostrich feather, a similar but longer feather is carried towards the right side and falls at the back. MDME BOIREAU.

No. 5. HEAD-DRESS formed of a garland of roses and white lilacs. At back is a trail terminated by a bud. MAISON SHOPITEAU, Rue du 10 Decembre.

No. 6. CAP à la Charlotte Corday, of white muslin and valenciennes lace. It is surrounded by a band of ruby velvet ribbon, forming at back two loops, and in front three groups of bows surrounded by the lace. MAISON SHOPITEAU.

No. 7. CHAPEAU *Paillasse* of grey felt; the brim turned up at left side, and crossed by an *eventail* of black silk with a steel *agraffe*. Crown surrounded by a drapery of the silk edged by grey fringe and forming at back a floating end edged by broader fringe.

No. 8. CHAPEAU of green felt with a high flat crown. Front of brim raised, and edged by green velvet of a rather darker shade. Inside are mixed roses, with two bunches of elder-berries. Crown surrounded by draped velvet knotted at back to form bows. At left side three large bows and a small ostrich feather. BRIE ET GEOFRIN.

No. 9. CHAPEAU of black velvet. Front and sides of brim turned up and bound by black silk, and nearly covered by a garland of mixed roses, with buds and leaves. Crown surrounded by a band of black silk. At left side are three ostrich feathers, and at back are bows of ribbon. MAISON BONDY.

No. 10. CHAPEAU of black velvet, with broad brim turned up and bound by sky-blue silk. Under the brim, garland of roses and *myosotis*, on a band of the silk. Brim crossed near the back by folds of silk with an ostrich feather. Crown surrounded by a band of blue silk, and trimmed by a garland. MADAME DU-FOURMANTELLE.

No. 11. CHAPEAU of grey felt, the sides and front of brim are very much turned up. Inside is a band of grey silk, crossed and attached to left side of brim by a drapery of the same silk. At the same side are large bows, and a long pink ostrich feather starts from near the front and falls at the back. MAISON DUCHAILLU.

No. 12. CHAPEAU of black silk, having a soft crown. Brim turned up and covered by black velvet, and edged by a *biais* band of the same velvet. On the brim is a garland of leaves of bright jet, with pointed pendants. Crown encircled by a band of silk, and at left side a bow and single end, at same side, a bird's wing of mixed colors. MADAME PERCHERON.



Fig. 1.—Dress à deux jupes of blue grey silk. Back of underskirt plain; front trimmed by flounces of two shades of grey silk. Upper skirt forming three large points; edged by lace and fastened at back by a large knot of silk. Pelerine Mantelet of black Cashmere, edged by lace; fronts form points; Pelerine portion open at back and falling over the arms. Chapeau, white chip with grey ribbons, rose feather and flowers.

Fig. 2.—Dress of lilac silk: front of skirt draped and enclosed by broad bias bands finished by black lace placed alternately at each edge, and also forming on each band two rosettes. Back of skirt without trimming. Front of Corset forming a gilet with a deep point edged by lace: gilet enclosed by a veston with basques hollowed out at sides and edged by lace. Sleeves with deep double cuffs.

THE THEATRES.

The return of the Misses Farren and Loseby to the GAIETY, has drawn large audiences; "Cox and Box," by Arthur Sullivan, and Offenbach's "Two Beggars" and "Trebizond" being the principal features in the programme at this favorite house. Miss Emily Soldene's performances at the LYCEUM, previous to her departure for America have been very successful, this talented actress being exceedingly well received in "Madame Angot." "Paul Pry" is being acted with much spirit at the STRAND, and the revival of the late W. Brough's historical burlesque "The Field of the Cloth of Gold" proves a great attraction; the band and chorus are increased, an



Fig. 3.—Dress of pearl grey silk, and black *gros de Naples*. Front of skirt trimmed by flounces and *rouleaux* of the black silk: at sides double puffs and frills, and at back a broad flounce and two *bouffants*, with flounces of black silk. Cordeliers of black *pas-sementerie* with *agrafes* at sides and back of skirt. Corsage finished by a frill. Sleeves with *mousquetaire* cuffs.

Fig. 4.—Under-skirt and *Corsage à Tunique* of black grenadine. Under-skirt trimmed by flounces and broad *biais* bands; the whole headed and enclosed by a puffing and frill. *Corsage Tunique* forming a deep *basque* and rounded *pièce bouffante* edged by a frill, with a broad *biais* band and upright pleated heading. Towards left side, a loop and end of black silk. Chapeau trimmed with ribbon and *marguerites*.

THEATRES, (continued).

improvement which contributes much to the success of the performance. No changes of note have taken place at the principal theatres during the month.

THE COVENT GARDEN PROMENADE CONCERTS still rank among the most attractive of our entertainments, comprising as they do, selections from the works of our best classical composers, Beethoven, Mendelssohn, Mozart, &c. interspersed with popular dance music, the composition of Hervé, Strauss, &c. &c.: thus gratifying the tastes of the lovers of music in all its various styles. The beauty of the decorations form no insignificant addition to the perfection of these deservedly popular Concerts.

ADIEU TO THE SUMMER.

Thou art gone gentle Summer, from valley and hill,
From meadow and forest, from river and rill,
All trace of thy gladness, thy beauty and mirth,
Hath vanished and faded away from the earth.

Thou art gone gentle summer, thy song-birds are fled,
Thy blue skies are clouded, thy blossoms are dead,
Thy calm early dawning, and shadowless day,
And rich crimson sunset are all passed away.

The swallow has gone from her nest 'neath the eaves,
Nor mingles the nightingale's voice with the leaves,
The thrush has deserted the bare withered bough,
And only the robin is carolling now.

Thou art gone gentle summer, across the blue sea,
Fairer countries than ours have been waiting for thee,
Wherever thou goest, in every clime,
Thou art welcomed, loved, mourned, thou fair Summer-time.

Thou wilt not forget us, though far southern bowers,
Are warmer, and fairer, and sweeter than ours,
Thou wilt not forget, and when spring time is o'er,
We shall welcome thee, beautiful Summer once more.

MRS. JOHN MC INNIS.

It had always been a fixed idea in my mind that Jack Mc Innis, my old school-mate and dear friend, would never marry. I believe this notion grew out of my knowledge of the slender income which he derived from his profession. Jack was a lawyer, but he had few clients, and work as hard as he could, the little villa home in the suburbs which a man thinks inseparable from the idea of marriage, was as far-off from Jack Mc Innis as on the day he entered his dingy chambers in Crawford Street, City, and waited for the clients who so rarely came.

At that time, too, Jack had a mother and sister dependent upon him, with the exception of the little quarterly stipend paid to Mary Mc Innis, who was morning governess to a rich malster's children in the little Hertfordshire village, where Jack's widowed mother had lived her happy married life, and where he and his sister were born. I had made the lawyer's acquaintance many years before, when we were studying at the same public school. Since that time, however, our paths had parted, and many years passed, marked by manifold changes before I again met Jack Mc Innis. I was a quiet, steady young man, somewhat of

an invalid, living alone with my sister in a snug little cottage, which stood in an old-fashioned garden of its own, in the heart of Kensington. Fashionable streets and squares have sprung up round us now, but our little home is untouched, unchanged, and stands under its nodding acacias as secluded as when the old lanes, so rapidly disappearing, were visible from its windows. This dear old place had been left to me, with a snug little income, by my godmother, and as my health was too feeble to allow the exercise of any profession, my sister and I settled down here; alone in the world, without a living relative, and fell into the quiet, even life which seemed inseparable from the house we occupied.

Meanwhile poor Jack had been fighting hard with a world which proved none too kind for him. His father's death, leaving his affairs in dire confusion, threw on the young man the *onus* of a great responsibility,—the care of his mother and sister.

I met him accidentally at the terminus of the Midland Railway, whither I had escorted my sister, to see her off on a short visit into Leicestershire.

Attracted by seeing the name "*J. Mc Innis*" on a portmanteau, while my sister's trunk was labelled, I turned to look at the owner. Years and changes had not altered Jack's face so much, but that I recognised him, and soon we were like old friends. I introduced my sister, and as Jack was going into Hertfordshire by the same train, they were to travel together as far as he went.

On my sister's return, the bachelor fare with which I entertained Jack Mc Innis from time to time, gave place to quiet tea-drinkings under the acacias, with music afterwards; varied occasionally by whist, games in which Dummy seemed to monopolise all the good cards. We became acquainted with Mrs. Mc Innis and her daughter, and once during her summer vacation, quiet Mary came and stayed a week at Kensington. I like to think of that time, the long warm evenings when Jack dropped in, and we smoked our cigars at the open window of my especial den, and saw the two girls, mostly dressed in white, sitting under the trees, or watering the big old-fashioned flower beds, where mignonette, and verbena, heliotrope and geraniums came to such perfection. I like to think of Mary's gentle wise ways, such a contrast to my sprightly, volatile sister Maude, I like to think she was happy with us, and that she often afterwards spoke of that brief holiday with pleasure. She was to come again the

next year, but ah, me! when our flower-beds were abloom again, not a few seedlings from them had been transplanted to grow on Mary Mc Innis's grave in the Hertfordshire churchyard. Her mother did not long survive her, and then poor Jack was alone. We did not see much of him in the first bitterness of his grief, he craved for solitude, but I could find that he was working harder than ever, though without much profit. Success in his profession seemed far away from him, but he plodded on, growing thinner and paler each time he came to the cottage, till I began to fear that he would soon follow his mother and sister. I was concerned about him, and so was Maude, but we had no right to control him, and indeed knew not how even to advise aright.

All this time I had the vague yet fixed idea that Jack Mc Innis would never marry.

The tide in his affairs at length began to rise for Jack. At a small party at the house of a mutual friend, he was introduced to a Mr. Grayson, the manager and part-owner of large chemical works near London. He was a widower with three daughters, two of whom were present. Talking to the younger of these ladies, a pretty, lively girl of eighteen, I saw the first smile on my old friend's face.

"I do think poor Jack enjoyed himself," I remarked to Maude as we went home.

"Yes," she said, "I think he was a good deal taken with Agnes Grayson. It may be a match, Frank."

"My dear Maude," I answered, "that is not at all likely, I am sure Jack Mc Innis will never marry."

"Perhaps not," replied my sister, and then changed the subject.

The tide was taken at the flood: Mr. Grayson found Jack some profitable legal business concerned with the rights and wrongs of the chemical works. It was an important case too, causing some little stir in the legal world,—as viewed from a chemical point of view—and it—the tide—led to fortune. Client after client came and went away satisfied, to tell their brethren to go and do likewise, and in less time that might have been thought possible, Jack Mc Innis was nearing the top of the tree in his particular branch of the law.

Notwithstanding his altered circumstances, I still held to my opinion that he was not a marrying man. We continued to be intimate with the Graysons, and Maude assured me from time to time that Mr. Mc Innis was paying attentions,—marked attentions, she said,—for him—to Agnes Grayson.

I refused to listen to the possibility of a union between my quiet friend and this gay young lady, or any lady,—and with an invalid's pettish persistence I insisted that such attentions, even if they existed, were only due from the gentleman to a daughter of the man who had so timely assisted him.

"But why always Agnes?" argued my sister, "he takes very little notice of Kate or Jane."

"My dear," I replied, "he meets her oftenest, see what friends you and she are, she comes here so much more frequently than her sisters."

Maude was silenced, but not convinced, whereon I inveighed with singular bitterness, against the foolish fancies of women, who persist that a man must have matrimony in his mind every time he pays ordinary civilities to a member of the fair sex.

I think this was the last argument which Maude and I had on Jack Mc Innis's intentions; for a few days later, we received invitations to be present at Mr. Grayson's Bayswater villa on a named day, to meet a few friends "among others," said Jane Grayson in a chat-ty postscript. "I believe you will see the future Mrs. John Mc Innis."

I refused to believe this insinuation, but Maude very reasonably remarked,

"But it may be true, Frank."

I was angry at the possibility of my prophecies being falsified. I had said to so many people that Jack was not a marrying man. He was himself aware of my opinion, and to him therefore I wrote, asking him to confess candidly to me that there was no truth in Jane Grayson's statement.

A speedy answer came, but woe was me, for it put an end to all doubt. He wrote,

"I am really going to be married; at least the lady has accepted me subject to the consent of her nearest male relative, and as I have promised not to reveal her name till we all meet at Bayswater on Thursday evening, I must ask you, dear old friend, to wait, and then I feel sure that no one will give me more or heartier good wishes than yourself."

Who shall tell the exercises of my mind, the speculations as to the lady's identity and so on, which occupied me during the interval which elapsed between the receipt of Jack's letter, and the eventful Thursday evening. Strange to say, contrary to her usual custom, Maude seemed quite unsympathetic on this subject, and treated all my wondering remarks with brief words of assent or with silence.

The expected Thursday evening came at

length. During the day Maude had been summoned to Bayswater by a pressing note from her particular friend, Miss Agnes, asking her to an early dinner, and bespeaking her advice and assistance for the evening entertainment. I therefore, went to Mr. Grayson's alone, sadly missing Maude's finishing touches to my toilet, for her tiny fingers had been wont to tie the regulation wisp of cambric, and arrange the miniature bouquet for my coat, when we were bidden forth for the evening.

Arrived at Bayswater, I soon found myself in the drawing-room of Mr. Grayson's commodious house.

Instead of the large company which we usually saw there when asked to meet a few friends, I was astonished, at the late period of my entrance, to find only the Grayson family, Jack Mc Innis, and my sister.

When I entered the room Maude and my friend Jack were sitting at a table apart from the rest, and apparently greatly interested in some stereoscopic views. I always knew my sister was pretty, but on this particular evening her beauty came to me as a revelation; seeing her there in the lamplight, in her soft white dress, dotted here and there with velvety pink and black geraniums, a pink flush on her drooping face, the light shining on her bright hair.

"Ah!" said Jack, as I entered, "here comes Frank, but how late you are, old boy."

I explained in blundering fashion, that Maude being away, I had to wait on myself.

"Ah," said Mr. Grayson, "you must follow your friend's example, Mr. Frank,—you must take a wife."

"Which reminds me," said grave Jane, "that we must introduce the future Mrs. John Mc Innis."

She rose, and I looked round the room, expecting to see some young lady arise from nook or corner. I knew by Jane's grave manner she was not the *fiancée*, Kate was engaged to a neighbouring curate, and laughing Agnes was too brimming over with fun and mischief to be the subject of the revelation that was coming.

But—

Why did Maude blush so? Why did those usually fearless brown eyes seek the carpet so persistently. And above all, why did John Mc Innis take my sister's hand and lead her, radiant, blushing, but confused to me, and say—

I hardly know what he did say, but I learned afterwards, that during the three years of struggling poverty which had followed his mo-

ther's death, my sister had been his promised wife, waiting faithfully for brighter days to come, when he could proudly claim her. And during all this time that sly young lady had suffered her invalid old-fashioned brother to state his opinions candidly, and had even, at times, appeared to agree with his conviction that there would never be such a person as Mrs. John Mc Innis. H.S.

GREENHOUSES IN WINTER.—Very few persons appear to know the value of the sponge in a greenhouse. I mean for the purpose of washing the leaves of all those plants with leaves broad enough to admit of it. I took the hint some years ago from a neighbour—the most successful plant grower I ever had the good fortune to know. His plants were always so especially fresh and healthy, that I was for a long time puzzled to understand his secret; and he always declared he had no secret. But early one morning I caught him with a pail of clean water, slightly warm, by his side, sponging off all his choice plants. I said to myself "I have it." I did more—I went home and practised it. My plants soon showed, by their new aspect, that I was not wrong in believing it to be the real secret of my neighbour's success. They began to look brighter, healthier, and grow and bloom better than my utmost care had ever been able to make them do before. And now when strangers see my plants, they always ask the same question that I used to ask my neighbour. My answer is, "Use the sponge." The pores of the leaf get filled with fine dust, and the plant chokes. Syringing does not wholly remove it; the sponge does.—*Horticulturist.*

THE PARIS FIGARO of April 3, 1874, says that "The reason why English ladies so far surpass their French rivals in the beauty of their hair is because they are not constantly changing the treatment of it, but keep to the use of its best and truest friend, ROWLANDS' MACASSAR OIL." Price 3s. 6d., 7s.: family bottles, equal to four small, 10s. 6d. and 12s. per bottle. ROWLANDS' KALYDOR is invaluable to ladies for the face and complexion when exposed to the sun and dust, or the heat of the ball-room, concert, or theatre. Price 4s. 6d. and 3s. 6d. per bottle. ROWLANDS' ODONTO whitens and preserves the teeth, strengthens the gums, and gives a pleasing fragrance to the breath. Price 2s. 9d. per box; of all chemists, perfumers, and hair-dressers.

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October 1876

Plate 1

Le Monde Élegant



October 1876

Plate 2

Le Monde Élegant



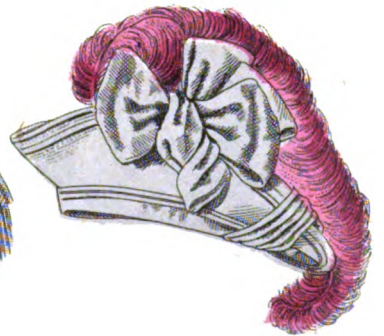
Le Monde. Cinqcent



Costume 1874

Plat 11

Le Monde Élegant



Paris 1874

Plat 5

Le Monde Élegant



Novembre 1874.

Pl. 15

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 611.

NOVEMBER, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.

FOR NOVEMBER, 1874.

In November of last year, we received the congratulations of many of our subscribers, on the great success of the double breasted close-fitting Jacket for out-door wear, the full-sized pattern of which we had introduced in our October No. It became almost universally worn before the end of the season, and was made up in every variety of material and style of trimming: the success was so great indeed, that we think it is not likely to be fashionable this year.

This season we have introduced the Dolman-Mantelet, which is at present the only style that ladies are regarding with any degree of favor. These Dolman-Mantelets are being made up in every variety of form, and in various kinds of material. We give one of Velvet on plate 1, fig. 2, of this month's Number, and also a full-sized pattern, to which we have given the name of the Alexandra Mantelet. It is probably the most graceful form of any that have yet appeared; it is easy to make up, and does not take a great quantity of material. The other styles given in our September and October Numbers are also very elegant.

For the ensuing season this will certainly be the leading style for out door wear; of course there will be many modifications as the season advances.

The true tight-fitting Dolman, with wide sleeves, we have given on the first figure of plate 2. This is sure to be a favorite, as it is so well adapted to display to advantage the jet trimming which is now so fashionable.

Round Mantles are also being worn with a greater degree of length than last season; probably in contrast to those which were then so fashionable. That shown on fig. 3, plate 2, is a good specimen of this style. We are not certain however that this taste will extensively prevail, as their weight and length tend to crush

the trimming of the dress worn underneath.

We have now given a general indication of the styles which will prevail in Dolman-Mantelets, Dolmans, &c., and we will now make a few remarks on dresses for indoor and outdoor wear.

Ladies are generally adopting the *Corsage à Gilet*, and the *Corsage à Basques*, the *Corsage* sometimes buttoning to the neck, and the *Basques* having a considerable degree of length, like fig. 3, plate 1.

Skirts are being made with a longer degree of train than last season, and we have to note the re-introduction of draped *tabliers*, but there is no novelty in this style except their extra length.

Velvet still continues to be a very favorite material for trimming. Feather trimming is also fashionable.

For Jackets and Mantles, some of the lighter furs, sparingly used, are in good taste. Jet or bugle trimming is extremely fashionable.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all out for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February 1874, copies of which may be had from the Publishers, or by order from any Booksellers.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the ALEXANDRA MANTELET, an elegant novelty of the Dolman-Mantelet style, as shown on fig. 2 of our first plate. It consists of three pieces, viz:—back, front, and side piece or sleeve. The back skirt forms large pleats, and is to be drawn in at the waist by a tape or elastic placed underneath. The making up is very simple; the back and front are first to be joined together at the shoulder seam; the notch at the top of sleeve is then to be placed opposite to the end of this shoulder seam, and the longer and straighter side of sleeve is sewn to the side seam of back, and the shorter curved side of sleeve is sewn to the hollowed out portion of front, as far as the point; the part of the front below the point falling loose to form the long Mantelet ends.

Our second pattern is the CASAQUE A GILET FOR A YOUNG GIRL about 8 years of age, as shown on the second figure of our second plate. The gilet front is out separate from the casaque front.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of Havannah brown silk. Front of skirt crossed by flounces, alternately pleated and gathered, the whole headed by a *bouillon*. At each side several *biais* bands arranged obliquely and studded with bows of dark brown velvet: back of skirt slightly *bouffante*, and covered by two *biais* scarf ends edged by frills and velvet bands, and knotted together. *Corsage* with deep *basques*, cut open at sides where they form long tabs, and having velvet *revers* in front. Fronts closed by buttons. Neck finished by upright frill. Sleeves trimmed at armholes and wrists by pleated frills and bands of velvet. Chapeau of grey felt, with roses and brown velvet ribbon.

This elegant Costume is by MADAME PRAT, 6, Rue du Sertier, Paris.

PROMENADE COSTUME.

Fig. 2.—Dress of blue silk. Front of skirt arranged in fixed pleats; back forming train edged by velvet and falling in spiral folds at the sides. Back partially covered by a large round *pièce bouffante*, edged by velvet. Alexandra Mantelet of black velvet. Back slightly hollowed out, sides pointed and raised over the arms, and fronts forming mantle ends. The whole trimmed by *guipure* insertion, and finished (excepting the front opening,) by a lace flounce. The garment is drawn in at the back of waist by bows of ribbon with steel buckle and floating ends. Back trimmed by a tab of lace, surmounted by bows of ribbon, neck finished by an upright frill of silk. Chapeau of blue and black velvet with roses. This Dress and Mantelet are from VILLE DE ST. DENIS.

We give full-sized pattern of the Alexandra Mantelet with our present Number.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes of grey silk and crimson velvet. Front of under-skirt of grey silk finished by a broad pleated flounce with a twisted band of silk and velvet having bows at each end. Back of skirt forming a train entirely composed of crimson velvet. Front of upper-skirt edged by a frill of velvet, and forming folds, each fastened by a crimson button. Back forming a large draped *bouffant*, and without trimming. *Corsage* of velvet, closing by grey buttons and having round *basques*, edged by a pleated frill, and much deeper in front than at back. Front of *corsage* finished by *revers* of silk forming also a Medicis collar to which is added a flat frill of velvet. Sleeves of silk, with cuffs of velvet cut up at backs, and crossed by bands and bows of silk.

This elegant Costume is from the MAISON KINGSBURY.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of light brown silk. Under skirt trimmed by two flounces. Upper-skirt edged by a narrower flounce and slightly caught up at sides towards the back, which falls deeper than the front. Tight-fitting veston of black velvet, richly embroidered with jet beads. The veston has *basques*, square in front and forming a point at back, and it is edged by grey fur. Jeanne D'Arc collar slightly open in front. The fur passes up the front edges of veston and under the collar. Large sleeves cut open in front, and each finished by two black silk *revers* and a bow of ribbon at top of opening. Left armhole surrounded by an *arabesque* trimming from which start two tassels. Chapeau of black velvet, with roses and an ostrich feather. VILLE DE PARIS.

YOUNG LADY'S COSTUME.

Fig. 2.—*Jupon* of crimson velvet, falling in fixed pleats. *Jupe* of grey silk edged by *guipure*, and caught up at sides by bows and ends of velvet. *Gilet* of grey silk having deep *basques*: veston of crimson velvet with still deeper *basques* and *revers* of grey silk edged by *guipure*, which is continued to the top and round the neck. Veston cut up at centre of back, and edged by the *guipure*. Pockets imitated by *guipure* silk. Sleeves finished by *chevrans* of *guipure*. Hat of the velvet and silk. MAISON SCHILLER.

We give the pattern of this Veston and Gilet full-sized with present Number.

PROMENADE COSTUME.

Fig. 3.—Dress of violet silk. Front of skirt covered by horizontal *bouillons*, enclosed at sides by narrow pleats arranged *en chevron* and edged by frills. Back of skirt trimmed by four flounces put on with flat *rûchings* and frills, and surmounted by bows and fringed ends of silk. *Pardessus* of black velvet edged by sable, and having small sleeves. The garment is covered by bands of braid arranged obliquely in groups of two, and forming points near the edges. Chapeau of black velvet, with mixed roses. MAISON ADOLPHE, *Boulevard des Italiens*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale green silk, the skirt entirely without trimming. *Sortie du Bal* of white cashmere, of the Bournouse form, cut open at top of back and finished by *revers* edged by swan's down and united by gold *agraffes*: they are finished by four rich white silk tassels. Neck surrounded by swan's down, on each shoulder a triple *arabesque*, from the ends of which hang tassels. Front edges trimmed by swan's down, and bottom edge by tassel fringe.

MAISON DIEULAFAIT.

BALL TOILETTE.

Fig. 2.—*Jupon* of blue silk covered by a *jupe* of white *crêpe lisse*, having a broad *fluted* flounce, the whole of the skirt being similarly

arranged. Above the flounce, two bands of satin-blond insertion edged by lace. Train of blue velvet, edged by a thick draped *rouleau* of *crêpe lisse*, crossed at intervals by sprays of rose leaves with buds. At back of waist, three trails of roses. *Ceinture* of salmon-colored velvet forming at right side a loop and floating end finished by *chenille* fringe. *Corsage* of velvet cut in one with the train and trimmed *en berthà* by folds of *crêpe lisse*, edged by satin-blond, and fastened up on the chest and on each shoulder by a rose. Sleeves of *crêpe lisse* with frills of *blonde*. MDME. BREANT CASTEL.

BALL TOILETTE.

Fig. 3.—Dress *à trois jupes*. Under-skirt of white silk with amber satin stripes. Second skirt of amber satin, short in front and trimmed train at back. Third or upper skirt of white tartan, edged by a broad flounce of white lace. The front of skirt is slightly festooned, and is fastened at sides by large *bouquets* of violets, the top of flounce being crossed (in front) by a garland of leaves also slightly festooned. The sides and back of skirt are caught up at intervals by similar *bouquets*, united by trails of leaves. *Corsage* of amber satin cut in one with second skirt. The front is finished by white lace surmounted by a garland of leaves, on the sleeves (of white lace) are *bouquets* from which garlands with narrow lace are carried to the back of waist, and terminate in a trail. *Bouquet* of violets on the chest.

This elegant dress is by M. BREANT CASTEL.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes*. The lower-skirt of dark violet velvet. Upper-skirt of pale violet cashmere, edged by a flounce with a band of white velvet ribbon; it is caught up at sides, the back being *bouffante*. The front is trimmed by two bands of the velvet ribbon, with a row of buttons. *Corsage* composed of two distinct portions, the front forming a *gilet* of dark violet velvet; sides and back form a *veston* of cashmere, having *basques* edged by a frill headed by a band of the velvet ribbon, which is carried up side edges. Deep cuffs of dark violet velvet rounded at tops and finished by frills and buttons. MADAME FLADRY.

This Corsage a Gilet may be cut from our first full-sized pattern for March last.

DINNER TOILETTE.

Fig. 2.—Dress of greyish green silk: the front of skirt crossed by a flounce of black lace headed by a *flûted* trimming and a very broad *biais* pleated *râche* lined by dark green velvet, and partially showing the lining. Above are two festooned frills of lace headed by narrow bands of velvet. Sides and back of skirt formed of a separate piece of silk, edged by a broad flounce with a pleated heading lined by the velvet. The sides are turned back to form *revers*, each fastened by a group of dark green velvet bows with a steel buckle, serving also to raise the back *en bouffant*. *Revers* edged by

narrow black lace. *Corsage* pointed in front and having *basques* forming large pleats at back. Front open *en cœur* with upright frill and pointed *revers*. Sleeves each finished by a frill of silk and two frills of lace headed by a puff edged by frills. MAISON KINGSBURY.

CARRIAGE OR PROMENADE COSTUME

Fig. 3.—Dress *à deux jupes* of blue silk. Front of under-skirt trimmed by a flounce composed of groups of pleats of silk and of velvet of a slightly darker shade. Above are two bands. The portion of skirt forming sides and back, is attached at sides by *revers* bound by velvet, and is *à traine*. Upper skirt caught up at sides, forming drapery, the back falling much deeper. *Casaque* of light brown cloth. The fronts have *revers* of black velvet bound by blue velvet, finished by buttons. The *revers* are united above the chest by bows of black ribbon with a steel buckle, and are partially concealed by two other *revers*, composed of the cloth bound by blue velvet. Front slightly open *en cœur* and finished by a *Medicis* collar. The velvet *revers* partially cover a sort of *gilet à basques* bound by velvet and finished by *biais* bands and buttons. Black velvet cuffs partly covered by pointed *revers* of cloth, having groups of bows, with steel buckles. Chapeau of black and blue velvet with roses. MDME. PRAT, 6, Rue de Sertier.

PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet, with blue ostrich feathers, and bows, and a spray of bright jet leaves. MADAME COTON, Rue Monsigny.

No. 2. Travelling HAT of grey felt, brim of brown velvet, crown surrounded by draped bands of similar velvet lined by apricot silk. Large bows of the silk and grey feathers at left side. MADAME FONTAINE, Rue Louis le grand.

No. 3. Travelling HAT of brown felt, trimmed by black velvet, in front a steel buckle from which starts a blue ostrich feather. MADAME COTON.

No. 4. CHAPEAU of pleated rose-colored silk with white ribbon and rose-colored chrysanthemums. MADAME COTON.

No. 5. CHAPEAU Louis 16th of black velvet, with ribbon of the same color, flowers and foliage. Edging of narrow white lace. MADAME COTON.

No. 6. PLASTRON of rose-colored silk, with frillings of white lace, and narrow *rouleaux* of black silk.

No. 7. Morning CAP, of white pleated muslin, with bows of blue and light brown ribbon. MAISON LESIRE.

No. 8. White lace BONNET, with bands of blue ribbon, flowers, and a lappet. MAISON LESIRE.

No. 9. CHAPEAU *Paysanne* of pink silk and black velvet, with a narrow *râche* of muslin inside. At left side, a wing and a full blown rose. MDME. FONTAINE.

No. 10. CHAPEAU of blue silk and velvet, brim partly covered by white lace. Trimming of blue ribbon, black lace, and jet *aigrette*. MADAME COTON.

No. 11. CAPOTE of grey silk, with reddish brown ribbon, brim pleated, crown soft, and at left side, a tuft of grey feathers and an *aigrette*. Pleated muslin inside. MADAME FONTAINE.

No. 12. Travelling BONNET of bronze green and black velvet. Black lace and feather, and dark colored wing. MADAME FONTAINE.



PLATE THE SIXTH.

Fig. 1. Dress and Tunique of two shades of brown silk. Skirt finished by a deep flounce, partly covered by a scalloped flounce with bands and frill of silk. Tunique square in front, cut up to sides of waist, forming *postillon* at back, and edged by fringe. At back, loops of ribbon of the two shades. Corsage open *en cœur*, and finished by upright collar. Sleeves with deep cuffs.

Fig. 2. Under-skirt and tunique of grey silk. Front of skirt trimmed by a flounce and *bouillon*. Back forming train supported at sides by *biais* bands of black silk with bows and fringed ends. Tunique forming rounded *tablier* gathered up at sides, the back is very short; the whole edged by fringe with a band of black velvet. Corsage trimmed by deep pointed velvet collar. Sleeves finished by bows.

THE THEATRES.

The Promenade Concerts at COVENT GARDEN have been marked during the month by special performances from the works of Beethoven, Balfe, and other celebrated composers, Mdlle. Liebhart having sustained the principal parts in each performance. These popular Concerts are well arranged and exceedingly well attended. Mdlle. Beatrice with her talented and well selected company are meeting with deserved success in their performances at the HAYMARKET, especially in the play "*Our Friends*," adapted from the French drama "*Nos Intimes*," Mr. John Oxenford's adaptation from the French, called the "*Two Orphans*" is very well received at the OLYMPIC.



PLATE THE SEVENTH.

Fig. 1. Dress *à deux jupes*, of sky-blue cashmere. At each side of under-skirt is a trimming composed of puffings of the cashmere, separated by silk cording, and edged by narrow frills of black lace this trimming starts from the bottom of skirt and extends to waist. Sides of upper-skirt caught up to form pleats, each fixed by a button. *Corsage-corset*, front trimmed in accordance with under-skirt; sleeves similarly finished.

No. 2. Dress of black silk. Back of skirt quite plain, each side caught up by a scarf end with two bows, the end and one bow being edged by black lace. *Tablier* described by five flounces alternately of lace and silk, and finished at each side by two *papillon* bows. *Corsage à postillon*, sleeves finished by twisted bands and bows. Chapeau of black silk and lace with bows and roses.

THEATRES, (Continued.)

Mr. Henry Neville and Miss Fowler sustaining the leading characters. This charming drama is preceded by "Twenty Minutes with a Tiger." "Paul Pry" is retained at the STRAND, but is supplemented by a new musical *bouffé*, from the versatile pen of H. B. Farnie, Esq. under the comical title of "Loo, or the party who took Miss." The OPERA COMIQUE is happy in the successful rendering of "The Broken Branch," in which Miss Pattie Laverne and Madame Pauline Rita, (a late *débutante* at this favorite house,) appear. An enormous success has attended the revival of the "Two Roses," and "Creatures of Impulse," at the VAUDEVILLE.

CATHERINE HINCHCLIFFE'S VOW.

Pacing restlessly the length of a solemn-looking but handsome apartment, was a tall fine-looking woman. She had been a beautiful girl four years before, when she was only the portionless Catherine Horton, young, gay, and inexperienced; but candid, loving and faithful.

What a changed face the mirror showed to-day; the beautiful brown hair was carefully braided, a contrast to the fluttering ringlets of old; the cheek had lost its color and roundness, but the whole face had gained a certain sculptured delicacy of outline; the eyes too, were changed; their innocent, truthful depths, once limpid as a deep well, were bright and full of the fire of deep and angry feeling.

Catherine Hinchcliffe, the proud wife of the London banker, was a different creature indeed to the loving girl who had thrown a chain, woven of her soft hair, round the neck of Frank Bertram, her sailor lover, when he bade her farewell four years ago. She promised to be true to him, in orthodox fashion, and kept her word, till the day came bringing news of the wreck of his vessel, which had sunk with all aboard.

She mourned for him truly, but the season of her life had not yet brought her that deeper love, which in losing its object, empties the world for the lover. Catherine's affection for the young sailor was pure and true, but it lacked the fire and passion which were in her nature to give when the true time for loving came.

The calm sorrow for the lost sailor passed away in a few months, and when Catherine met Robert Hinchcliffe, the rich, middle-aged banker, she was quite heart-whole. There were many who could not believe in the sincerity of the affection which Catherine gave her new lover in return for his devotion; it was so hard to believe that a beautiful girl of twenty-two could honestly love a man of fifty; and so easy to understand that her poverty might at the same time make her quite willing to marry him.

But Catherine was sincere, and when she took her place at Risewood as mistress of Mr. Hinchcliffe's home, and his cherished wife, it was with a heart as leal and loving, as warm and tender, as utterly and devotedly her husband's, as ever woman gave to the man of her choice. People grew at last weary of discussing the domestic life of the Hinchcliffes, and tacitly accepted the fact that they were a

devoted couple.

There was but one thorn in Mrs. Hinchcliffe's path of roses, her step-son, Wilfred.

Mr. Hinchcliffe was at the time of his marriage with Catherine, a widower. He had been united early in life to a lady chosen by his father, whose wealth was her only charm. After a brief and stormy wedded life, Mrs. Hinchcliffe died, leaving a son, who, when his father married Catherine Horton, was twenty-three years of age.

Accustomed for many years to look upon himself as the sole heir to his father's wealth, Wilfred viewed the preparation for the second marriage with hidden but extreme rage.

So blindly devoted was the banker, that no wealth seemed sufficient to endow his beautiful wife. The settlements made upon her were unusually liberal, and Wilfred had good reason to believe that a will made shortly after the marriage, left him a very slender provision, beyond his mother's fortune, which was settled entirely on himself since his coming of age.

He had, yet, a very handsome income, but his habits being recklessly extravagant, he could ill afford to lose the chance of profiting by his father's death.

It is therefore hardly to be wondered at that Mrs. Hinchcliffe was not greatly beloved by her step-son. Too clever a tactician however, to allow any evidence of his feelings to escape him, Wilfred always bore himself with an appearance of deferential affection to his new relative. He chose her books, brought her music, hunted up deliciously-ugly old china for her drawing-room, planned a new conservatory, and made himself generally and dutifully useful.

But Catherine Hinchcliffe was not deceived. She had that wonderful instinct which is given so fully to warm, passionate natures, without which their very warmth and passion would often cause them to be led away. She felt that Wilfred hated and envied her, and would lose no chance of injuring her in his father's eyes if such chance occurred.

Strong in her own love, and girt round with her husband's idolising affection, two years of Catherine Hinchcliffe's married life passed without scathe or harm.

One day, early in the third year, Wilfred Hinchcliffe drove from town to Risewood, as was his daily custom, for the seven o'clock dinner. He was not alone, and great was Catherine's surprise when she recognised in the tanned and bearded man who accompanied him, her old sailor lover Frank Bertram, come

back as it were from the dead.

Catherine half-smiled to herself, as, in bidding him welcome, she thought of the long-ago, when she had fancied that she loved this man. He went away a bright faced, fair-haired stripling, taking her calm love with him, he returned a handsome, stalwart man, with eyes that might

"Strike ladies into trouble,"

but which could win not one quicker throb of Catherine Hinchcliffe's true wifely heart.

The banker welcomed this friend of his son cordially, but without knowledge of the old tie between the sea-captain and his wife. But candid Catherine, with a little rose-flush on her face, said presently,

"Captain Bertram and I are very old friends, Robert."

"Then Captain Bertram has another claim upon me," answered Mr. Hinchcliffe warmly.

"Only friends, Catherine?" said Frank Bertram impulsively turning to her.

"Only friends, Frank," she said steadily, but trying to make her answer seem light and laughing—"only friends, but friends always."

At dinner came out Frank's wonderful story, the usual narrow escape; the floating raft: the desert island; the scanty provisions; the four faithful comrades: the hope; the despair; the sight of a sail; the outward-bound ship; the far foreign lands; the home journey; the arrival; Catherine's empty home; Wilfred's appearance in the street; the revival of school-boy friendship; the drive to Risewood. Then followed a little talk of the future, and the captain's retirement from his profession, to enjoy a legacy left to him since his return to his native land.

Both Mr. Hinchcliffe and his son pressed him to stay at Risewood until his plans were arranged, and Catherine was not ill-pleased to see more of her old playmate. In her strong love for her husband, she found it easy to ignore the fact that Frank Bertram had been anything more to her than a youthful friend. It would have been better for her if she had thought otherwise, it would have been better for herself and others if she had told her husband that in a faint girlish way she had loved this sailor, and in that twilight dream of fancy had even promised to be his wife. But it seemed such a feeble, trivial thing to her now, that she could ever have put Frank apart from others in her heart, that it would be like telling a baby-story to her husband, if she spoke of that faint, far-away past.

Her large, strong nature, capable of so much love, revolted against the thought of comparing her present affection for her husband with the childish fancy which was washed away with her sorrowful tears when she thought Frank was dead; and her courage led her to despise the thought of danger from so weak a cause.

All this Catherine Hinchcliffe was conscious of, and even acknowledged to herself, but deep in her heart was another cause,—unconfessed, untranslated even in thought, and which, though she persistently put it aside, was yet the leading cause of her silence.

Catherine knew, that with all his passionate fondness, her husband was jealous. It was the one weakness which marred the otherwise manly nature of Robert Hinchcliffe. It sprang partly from self distrust; unaccustomed through his retired life to measure himself with other men, it sometimes seemed strange to him, that Catherine, young, ardent and beautiful, should love him, plain, middle-aged, and studious. He never doubted her openly, but there was always a lurking fear that she would grow weary of her bondage, and sigh for companionship with younger hearts and faces.

Had Catherine and her husband lived quite alone after their marriage, I think that this lurking weakness in his character would have been routed and utterly slain by the warmth of her love, the endurance of her tenderness, and the strength of her will. But there was with them daily, eating of their bread, and drinking of their cup, one who viewed Catherine Hinchcliffe as his enemy, and who plotted with unwearied skill and calculating coldness to produce a breach between the husband and wife. Wilfred fanned the tiny flame of distrust in his father's breast, with vague hints of a time when Catherine, growing tired of her novel splendour, would seek for amusement and even happiness, out of the home-circle. These hints were dropped now and then artistically and seemingly by accident, but they were unceasing, and they did their work well.

Captain Bertram remained at Risewood for two months, during which time he purchased a toy-villa, whose tiny pleasure grounds were only divided by the high-road from the more extended domain of Risewood.

The intimacy between the two houses was close and frequent, fostered by Wilfred, pleasantly accepted by Catherine, but—tolerated by Mr. Hinchcliffe.

The mischief was done. Trifles light as air

were stored up, and the one weak spot in the banker's character was spreading far and wide, covering its manifold graces and excellences, as a storm obscures the summer sky. Nor was the banker the only man who displayed weakness. Captain Bertram was a brave sailor, and I doubt not would have gone to the proverbial cannon's mouth with great coolness, but he was weak as water in all that concerned Catherine Hinchcliffe. Time after time, he vowed to leave Risewood, and look upon that fatal fair face no more. But when he most needed his strength, that wicked weakness was uppermost, and had the victory over him. How little he knew that his struggles were marked with cruel satisfaction by the man whose purpose he was blindly serving, and whose close friendship gave him the fair excuse of being near his idol.

Unsuspecting Catherine,—blind in her strength of character to things weaker ones could see—lived her life, wondering now and then at her husband's coldness and abstraction, but gaily ascribing them to business, and successfully using her loving arts to lure him from these moods,—and time passed until twelve months had elapsed since Frank Bertram's return.

Then the storm which had since then been slowly gathering, broke in all its fury.

Frank Bertram had fought so long against the impulse to tell Catherine of his misery and unaltered love, that one day the struggle overcame him, and among the blossoms in her pretty greenhouse, Frank forgot duty and honor, even respect for the woman he loved,—and passionately, recklessly, told her of his unending devotion: pleading, as a drowning man would plead to some one on a river's brink—for life,—begging as a famished man, for bread, with wolfish persistence, for love, love,—love, from another man's wife.

Other ears than Catherine's were startled by his frantic words, and as she put out one hand to bid her kneeling lover cease,—she being speechless, her husband, misinterpreting the action, sprang through a group of ferns, upsetting the costly plants, closely followed by his son.

"Wilfred," he gasped, "you see!"

"I see," replied Wilfred satirically, "only what must have taken place times before. Bertram cannot forget that Mrs. Hinchcliffe was his promised wife."

"Catherine, is it true?" gasped the frenzied husband, all the brooding clouds of jealous rage breaking at once in wildest anger, "did

you promise to marry this man?"

Outraged by his doubt, Catherine drew herself up proudly and answered,

"The explanation which is due to you I will give alone." She cast a scornful glance at her step-son as she spoke, which he repaid by a triumphant smile. It goaded Catherine beyond endurance, and turning to her husband she said,

"If your son wishes for the information, he shall have it. I was engaged to Captain Bertram."

"But it was broken off?" her husband further questioned.

"Only by the report of his death." It was a careless, scornful answer, one which Catherine regretted a moment later, for the banker, throwing up his arms, rushed through the drawing room and up stairs, where he shut himself in his chamber. Catherine walked with stately footsteps but trembling heart, to the dining room, and Frank Bertram, without a word to Wilfred, left the house.

He was musing over his schemes in the conservatory ten minutes after, and Catherine with all the outraged pride of a noble nature, was pacing the dining-room like a caged lioness, when the sudden sharp report of a pistol rang through the house, followed by a heavy fall on the floor of the room above.

(To be continued.)

NOVELTY hath charms that our minds can hardly withstand. The most valuable things, if they have for a long while appeared among us, do not make an impression as they are good, but give a distaste as they are old. But, when the influence of this fantastical humour is over, the same men or things will come to be admired again, by a happy return to our good taste.—THACKERAY.

MEN who succeed in removing wants from the creation, falsehoods from our memory, and disgrace from our nature, are to the realms of truth what the heroes of mythology are to the primitive world—they lessen the number of monsters upon the earth.—HERDER.

THE DECAY OF THE TEETH AND GUMS arises from various causes, but principally it may be attributed to early neglect, ill-health, and the use of tooth powders, containing mineral and other deleterious acids, which give a momentary whiteness to the teeth, while they corrode the enamel. It is highly satisfactory to point out Messrs. Rowland's Odonto or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth. It may be obtained at most of the principal Chemists' Shops throughout the country.



Le Monde Élegant



November 1871.

Plate 3

Le Monde Élegant.



November 1874

Plate 2

Le Monde Élegant.



Le Monde Élegant

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 612.

DECEMBER, 1874.

VOL. 51

Observations

ON LONDON AND PARISIAN FASHIONS.

FOR DECEMBER, 1874.

The late damp and humid Autumn was not in its commencement very favorable to the development of Costumes suited to cold dry weather, which is always hoped for at this season. We have had many days on which a warm costume could not be worn, and Ladies have not therefore been very anxious to be shown real Winter Costumes. So far however as can be judged by observing the prevailing ideas, we have in our present Number selected those Costumes for the Winter, which have been most favorably received, and we may remark that they are chiefly modifications of the Dolman style.

The regular classical Dolman, tight-fitting at back, with large armhole and pointed sleeve, is shown on the 2nd figure of our first plate, and we give the pattern full-sized. The latest style of Dolman-Mantelet is shown on the 2nd figure of plate 2: it is probably the most elegant form we have seen, and forms a pleasing variety with those given in our September, October and November Numbers.

As we stated in our last month's No. an attempt is being made to introduce a longer style of garment for out-door wear. They may be partially successful, but we do not think they will become generally fashionable this season. A Paletot of this style is shown on the second figure of our seventh plate.

Jackets without sleeves are still meeting with great favor; we have given two of these on the third figures of our first and second plates.

The style of Morning dresses is now becoming very elegant; they are in fact all that could be desired. We think no one can take any exception to any of the Costumes contained in this month's Number; for instance could anything be more elegant than the first cos-

tumes in our first and second plates.

The only remark we have to make in speaking of Morning dresses, is that the train is nearly always an essential feature. Of course, for the actual Promenade the trains are made shorter, or are more looped up at back.

We have now to make a few observations on Evening dress, to which two of our plates are this month entirely devoted, in preparation for the various festivities and family reunions of the Christmas season.

We have no doubt that Evening dress this season will undergo a high degree of development. There is in preparation a greater amount of elegance and novelty than we have seen for some years past. The trains will be very splendid: brilliant silk and satin will be very largely introduced. Our present number does not fully display this rich development, the dresses being selected as we before observed chiefly for family reunions, but our January and February Numbers will contain the most beautiful indications of the new style,—a style which is sure to prevail during the London season of 1875, and we wish to prepare our fair subscribers for this brilliant series of Evening Costumes.

We call the special attention of our readers to the fifth plate, which contains all the latest novelties in hats and bonnets. We are paying great attention to this plate, every article on it is selected with the greatest care from the best Parisian houses, and comprising all their choicest and most elegant production.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all out for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the DOLMAN PALETOT, an elegant garment with wide pointed sleeves; the body part falling nearly square in front, and defining the figure at the sides and back: the appearance when

made up is shown by fig. 2 of plate 1. The pattern is for a lady a little under the average size, measuring about 33 inches round the chest. It consists of three pieces,—back, front, and sleeve: the sleeve may be made with a longer point at wrist if preferred.

Our second pattern is an EVENING DRESS BODY, with points at back and front of waist, similar to those represented on our fourth colored plate. The waist is rather long, but may of course be cut shorter if preferred, by taking off an inch or half an inch equally all round the bottom edge. The pattern has each of the pieces marked by a small round hole, and is given complete, comprising back, sidepiece, front, and short sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE COSTUME.

Fig. 1.—Dress of pale grey silk. Front of skirt trimmed *en tablier* by a broad puffing and frills bound by violet velvet. Back forming train, and sides slightly caught up. At right side, bows of velvet with white lace in centre. Open *Corsage* forming points in front, and having *basques* at back. Collar of violet velvet and lace. Sleeves open and trimmed in accordance. Chapeau *Rabagas*, of violet velvet, with band and feather of pale lavender; edging of lace.

M. BREANT CASTEL, 19, *Rue du 4 Septembre*.

PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes* of brown serge; under-skirt trimmed by two bands of dark brown velvet; forming in front folds finished by bows and ends. Sides of upper-skirt caught up and finished by tabs: skirt edged by the velvet, back slightly *bouffante*. Dolman Paletot of grey cloth. Front portion covered by broad bands of brown velvet edged at outer sides by grey feather-trimming. Brown velvet continued round the bottom edges of garment and surmounted by tabs of very narrow brown velvet. Sleeves large and pointed at wrists, and trimmed in accordance. *Medicis* collar of brown velvet. Hat of brown felt, with velvet and a blue ostrich tuft.

MDME. BREANT CASTEL. *We give the pattern of Dolman Paletot full-sized.*

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes*, of two shades of silk of the color called *Lie de vin*. Under skirt trimmed by flounces each formed of groups of pleats of dark silk, and plain portions of the light shade. Upper skirt formed of two rounded pieces, edged by bands of dark silk, the back slightly *bouffante* and the front draped to form a *tablier*. Sleeves of the two shades of silk. Sleeveless Jacket of black velvet with deep *basques*, forming pleats at back, and edged (excepting the pleated portion) by a band of dark silk. Chapeau of light felt, with black velvet, and red flowers and feather tuft.

MDME. CASTEL. *The Jacket may be cut from our full sized-pattern for August last.*

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of brown satin cloth; bottom of skirt finished by a broad flounce arranged in large and small pleats, and headed by a *bouillon* edged by frills. Draped *Tablier* with pleated flounce edged by black lace and headed by a *rûche*. Between each pleat is a loop of black velvet. *Corsage* having deep *basques* edged by lace headed by a band on which are square tabs of black velvet. The *corsage* is also trimmed *en cœur* by a similar band, on which are tabs extending the whole width of band. On the chest are bows and ends of velvet. Sleeves with deep pleated frills, and bands. Chapeau of black velvet, with brown feather tuft, black *aigrette*, and pink flower.

MDME. CAVALLY.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes* of grey silk. Under skirt trimmed by a fluted flounce put on with a heading and fastened by a *rûche*, bound at the edges by black velvet, and having but little fulness. Upper skirt deeper at back than at front and sides, slightly *bouffante*, and edged by the *rûching*. Starting from back of waist, two broad tabs similarly finished. Dolman-Mantelet of blue velvet trimmed with fur; the back forming a large hollow pleat enclosed by scalloped pieces, edged by fur and finished by buttons. Back trimmed by a loop of black silk cord with jet beads, starting from *agraffes* placed on the shoulders, and from which are suspended tassels. Chapeau of black velvet, with blue ostrich feather and a rose.

MDME. DU RIEZ.

COSTUME FOR HOME.

Fig. 3.—Jupon of black velvet, trimmed by two pleated flounces. Polonaise of pale green silk, with *brandebourgs* of black silk cord. *Cuirasse* or sleeveless jacket *à basques*, of black velvet, edged by lace; and finished by narrow folds of green silk. Front slightly open. Sleeves having open pointed cuffs of black velvet.

MDME. DU RIEZ.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. Under-skirt of *jonquille* silk, forming a train, and trimmed by three pleated flounces, one of muslin and two of the silk, the uppermost headed by a *rûche* of muslin. Upper-skirt of white muslin, also forming train. The front hollowed out in a square form, and the skirt edged by a pleated *rûche* with garland of grapes and leaves. Sides caught up in small folds, fastened by a large *rûche* similarly finished, and carried across the front of skirt. In each angle, bows and single ends of *jonquille* ribbon with a bunch of grapes. *Corsage* of *jonquille* silk with *postillon* cut open in centre and finished by *revers*. Top trimmed by a pleated *rûche* with garland of grapes. On the chest, bows of ribbon with grapes.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of sky-blue silk: lower skirt cut in one with the corsage (à la Princesse) and edged by two flounces of white lace and two large bouillonnés, arranged alternately. Upper skirt of blue muslin, edged by a flounce of lace; front forming a round draped tablier, at each side of which, is a double row of spiral folds of lace, continued from the flounce and crossing the front of skirt, (which terminates at a little distance from the waist) headed by a garland, above which appears the top portion of under-skirt. Back of skirt covered by bouillons of silk and lace flounces, above which appears (at back also,) the top portion of under-skirt, which, (as already named,) is cut in one with corsage. The corsage is trimmed by a berthé of white lace headed by a garland. MADAME DU RIEZ.

BALL COSTUME.

Fig. 3.—Dress of sea-green silk, with over skirt of black figured tulle, edged by lace and caught up at sides. Sortie du Bal of white cashmere, of the Dolman form, edged by swan's down, with several rows of gold braid and rich arabesques of the same metal at back and on the large loose sleeves. Jeanne d'Arc collar finished by the braid. Fronts close at neck by a loop attached to rosettes with gold tassels. VILLE DE ST. DENIS.

This Sortie du Bal may be made from our first full-sized pattern, by cutting off the point of sleeve.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin, worn over rose-colored silk. Bottom of lower skirt trimmed by a bouillon and flounce, each studded with roses. Upper-skirt forming in front, a short square tablier, sides cut open and finished by revers of rose colored silk with bows: back bouffante, the whole edged by a ruche of muslin. Corsage of rose colored silk, having both at back and in front, revers edged by ruches. Sleeves of white muslin.

BALL TOILETTE.

Fig. 2.—Dress of sky-blue silk, bottom of skirt edged by a fluted flounce, nearly covered by a flounce of white muslin with two frills and a ruche. Tunique of white muslin, edged by lace or embroidery. Sides caught up in spiral folds, fixed by roses with bows and loops. At back, a ruche of silk with two roses. Corsage very décolleté, pointed at back and front, and trimmed by a frill of lace or embroidery, with ruche, and upright frill of muslin; at the waist a fluted frill of silk. Sleeves also of silk edged with narrow lace.

BALL COSTUME.

Fig. 3.—Dress of white muslin, over pale yellow silk. Front trimmed by a bouillonnée, having below it a frill, and above it, three similar frills. This portion of skirt, is enclosed by large revers of pale yellow silk, edged by frills

of muslin, and fastened back by roses and knots of silk. Back of skirt trimmed by a broad flounce with two upright frills; upper portion forming bouffant supported by a frill. Corsage of the silk, pointed at waist and trimmed by a puff and two frills.

All these Ball dresses are designed by MADAME ELISE, 64, Rue de Richelieu.

PLATE THE FIFTH.

No. 1. CHAPEAU of grey felt; brim lined by black velvet, and inside trimmed by grey ostrich feather. Crown surrounded by draped band of black velvet, knotted at back. Large bow at right side. Grey feather and white aigrette.

No. 2. CHAPEAU of Havannah brown silk and dark brown velvet. Steel buckle in front, and at left side, bows and rosette of black lace and jet with white aigrette.

No. 3. CAPOTE of blue silk, with soft crown. Brim of black velvet. Inside trimmed by a garland of leaves. White ostrich feathers.

No. 4. CHAPEAU of black velvet on black tulle foundation. Black ostrich feather at back. At left side, bows of green silk and in front three roses.

No. 5. CHAPEAU of black velvet, with soft crown, and fluted frills at back. Brown ostrich feather trimming, headed by white lace. Brown feathers and bow.

No. 6. Travelling HAT of grey felt; brim edged by black lace. Crown trimmed by reddish brown velvet bows and feather.

No. 7. CORSAGE of white muslin, trimmed with lace. Front open en cœur. Bows of bright blue ribbon.

No. 8. Morning CAP of white muslin, edged by a twisted band of pink ribbon.

No. 9. Collar of white muslin forming upright fluted frill at the back, and flat points in front.

No. 10. CHAPEAU of black velvet with soft crown of spotted tulle. Brim turned up, inside trimmed by folds and band of blue velvet, with bows and roses at right side. Front trimmed by blue ostrich feathers, starting from roses.

No. 11. CHAPEAU of black velvet. Front and back of brim turned up. Inside of front trimmed by black and white lace, and outside by large bows and fringed ends of green silk. Yellow rose at left side.

No. 12. CHAPEAU of grey silk: Front striped by black; inside trimmed by roses, and outside trimmed by grey and pink bows, and by a pink feather. Pleated frill at back.

No. 13. CHAPEAU of violet velvet. Inside trimmed by white lace, and folds of velvet. Crown surrounded by folds and by black lace with pale violet ostrich feather. At back, bows and floating end of velvet.

Nos. 1, 2, 5, 6, 8 and 10, are from MADAME COUTOT, rue Monsigny. Nos. 3, 4, 7, 12 and 13, are by MADAME FONTAINE, rue Louis le Grand. The Lingerie from the MAISON LESIRE.



PLATE THE SIXTH.

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress of pale grey silk, the front of skirt partly covered by a square *tablier*, and the back by a *pièce bouffante*. Tight-fitting *Casaque* of black velvet edged by lace: back hollowed out; sides forming square-shaped tabs. Upright collar. Chapeau of grey silk, with ostrich feather of the same color.

COSTUME FOR HOME.

Fig. 2.—Dress and tight-fitting *Casaque en suite* of grey or slate colored satin cloth. The front of skirt is covered by a large round draped *tablier* edged by fur. The back of skirt forms a train. *Casaque à basques*, forming at back a deep point, and having pockets. *Basques*, pockets, arm-holes and neck, edged by fur.

THE THEATRES.

The varied attractions of the programmes performed at the Promenade Concerts at COVENT GARDEN, render these popular entertainments very attractive. Some of the first *Artistes*, both vocal and instrumental appear. At ST. JAMES'S, which has recently re-opened with new decorations, &c., Mr. Farnie's comedy-bouffe in three acts, entitled "*The Black Prince*," is immensely successful. The piece is the more attractive by reason of a number of musical selections from the earlier works of Lecocq. The performance is well sustained by the different members of the company. The spirited management of the LYCEUM has accomplished a most successful reception for the



PLATE THE SEVENTH.

PROMENADE COSTUME.

Fig. 1.—Manteau Française of black velvet. Ruffled Collar. Sleeves à la Louis XIII, showing the pleated cuff of dress sleeve. Large pockets at sides, and centre of back cut slightly open. Dress of dark grey silk: back of skirt plain and forming train: front of skirt crossed by *bouillonnés* and frills.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of brown silk. Skirt forming slight train, and trimmed by two groups of puffings separated by bands of velvet, and finished by frills. Upper skirt edged by fringe, and forming at back a deep square-shaped piece, and in front, a round tablier. Corsage with deep round basques.

THEATRES, (Continued.)

"legitimate drama," and Mr. Henry Irving receives the best proof of success by the enthusiastic audiences who admire his "*Hamlet*." When supported, as at present, by Messrs. Chippendale and Compton, and Mesdames G. Pauncefort and Isabel Bateman, in addition to Mr. Irving, "*Hamlet*" seems likely to run some time. The sparkling performance at the Gaiety accords more than ever with the name of this charming little house. Byron's "*Oil and Vinegar*, and Lecocq's "*Island of Bachelors*" are drawing crowded houses. "*Brighton*" continues very successful at the Court, being still supplemented by "*Peacock's Holiday*." The OLYMPIC has been rendered exceedingly attractive by "*The Two Orphans*," a drama adapted from the French by Mr. John Oxenford. Byron's new comedy called "*Old Sailors*" has taken immensely at the STRAND.

CATHERINE HINCHCLIFFE'S VOW.

(Concluded from our last.)

Wilfred Hinchcliffe rushed at once to his father's dressing room, where an awful sight met his gaze. Dead,—slain by his own hand,—lay the banker, his body a ghastly, bleeding inert mass, prone on the luxurious carpet; shot through the head with the pistol that had dropped beside him.

Bending over her husband, white, cold, and horror-stricken, was unhappy Catherine Hinchcliffe.

The wretched man, unable to bear the agony of the thought that his wife no longer loved him, and perhaps goaded into frenzy by her haughty admission of the engagement that once existed between herself and Frank Bertram, had been guilty of that last awful cowardice, the crime of self murder.

Wilfred's hasty call for help was not needed, for the frightened domestics were hurrying to the room from whence they heard the shot, and it was soon half full of men and women with awe-struck faces and bated breath. They laid the dead man upon his bed, and Catherine, with a wordless sorrow in her eyes, and a surging as of many waters in her brain, looked upon him for a moment, and fell down insensible.

That evening, when Mrs. Hinchcliffe sat alone in her sitting-room, the butler who had been for many years with the banker, entered, and with grave caution and delicacy placed in his mistress's hand a folded sheet of paper.

"I found this on master's dressing-table soon after you left the room, madam," he said, "it had not long been written, the ink was scarcely dry. No one has seen it but myself," added the old man, gently, seeing the color mount to Catherine's face as she read it.

"Thank you, Burton," she said, folding the paper, but retaining it in her hand until the butler had departed. She then sat down before her writing desk, and spreading the sheet of paper open before her, leaning her head upon one hand, she again read the few blotted sentences. The words were ill-formed and almost illegible, the palsy of despair had shaken the banker's strong hand in that moment of supreme misery, when before rushing into eternity, he had penned these last lines to his wife. The paper too, was blotted and crumpled, as if grasped in an access of agonized feeling.

"Catherine, my wife, I have borne the burden of doubt for so long, that my misery only needed

the words you have just said to make me desperate. Wilfred had warned me, and he has at last revealed the fact that Bertram is an old lover of yours. You have acknowledged the truth of his statement, and I, I cannot bear my life without your love. Forgive me, forget me, and be happy in your own way."

That was all. Catherine read it again and again, pausing on the words "*Wilfred had warned me.*" A thousand hints and innuendos which she had forgotten till then, came freshly back to her mind, and in the light of a new inspiration she saw the base schemes of her enemy, and how they had succeeded. She drew a sheet of paper forth, and wrote to Wilfred, a few quiet words, with no appearance of heat or indignation, but the more scathing in their icy calmness.

"You have succeeded in your plot, but will it profit you? You may have calculated on an estrangement between my husband and myself, on my disgrace even, but did you think that the man you goaded to desperation by your wicked hints would take the awful step which has made me a widow? I think not; and your plotting will recoil on your own head. I have vowed a vow by the name of the dead man, that I will be revenged on you. You have smitten love and peace out of my life, and I will hunt love and peace from yours. You shall know no success which I can prevent, no joy of which my influence can rob you, and when you are in despair, I shall pray that your only comfort may be the remembrance of Catherine Hinchcliffe's vow."

The banker's sudden death, an event not calculated upon by his baffled son, produced many changes in the family. Under the will executed soon after her marriage, Catherine was handsomely provided for, but a fifth share in the bank was all which Wilfred Hinchcliffe derived from his father's property. The reason of this comparatively scanty provision for his only son, was explained in a sealed packet, which the lawyer handed to Wilfred on the day of the funeral, and after the reading of the will.

Bitter, but fruitless, was the young man's rage, on reading its contents. There were four letters, three in a delicate-looking hand writing, and one in his father's. The letters had fallen into the banker's hands about a month before his marriage; their existence and the story they revealed had decided the tenor of Mr. Hinchcliffe's will.

The young man read his father's letter, but the solemn words of warning, coming as it were, from the dead, had no power to soften the al-

most fiendish passion of his heart, as he learnt that the black story of his treachery to a trusting girl, whom his pitiless hatred had driven to a self sought grave,—had dictated the terms of his father's will. The waters had closed over poor Mary Clifford's sunny head four years before, but the bitter curses which her destroyer heaped on her name in the hour of his defeat, were very terrible. The banker stated the particulars of the circumstances by which these letters had come into his hands,—but which are foreign to my story,—and related the pains he had taken to ascertain the truth of the statements. He then said he had explained all with perfect minuteness to his young wife, that she might know why his only son had so small a share of his father's estate.

It only needed this last statement to fill Wilfred's cup of disappointment to the brim. That the woman he hated, who had supplanted him, and whom he had wronged so deeply as to incur her solemn vow of vengeance, should know this shameful story, was the one bitter drop too much, and the baffled schemer flung his hands before his face with a deep, despairing cry, and hot tears of rage and misery forced their way through his fingers.

* * * *

Catherine Hinchcliffe kept her vow. With unwearying care she tracked the ways of her step-son, sparing neither thought, time, nor money. She knew no relenting, felt no compunction, all her nature seemed turned to one purpose, and that purpose was to do as she had vowed, to baffle and defeat this man when he looked for success.

After many plans to make his moderate income cover extravagant expenses, Wilfred Hinchcliffe sought to retrieve his fortune by a rich marriage. He had been introduced to a beautiful girl, the only child of a rich City merchant, connected by business with his late father's partners.

Edith Howard was as good as she was beautiful, and it was no wonder that, from the sor-did desire to enrich himself with her fortune, Wilfred should learn to love her for herself alone. He had not thought it was in his nature to love again, until he found that life was wearisome to him, except he could pass it with her.

She was gentle and pure, and when with her, the outside worldliness seemed to drop from this man's nature, and there were times when he would have given worlds to recall the erring past, and wipe those bitter records of treacherous dealings away. But it could not be, and

every day which brought him some subtle hope of winning Edith's love, brought the cold fear, that Catherine's vow might be kept in this instance as it had ever been before. So humbled was this man by the new power which swayed him, that he would have knelt to the woman who proved so pitiless, imploring her to spare him this one blessing within her reach; but though her influence was over all he did, Wilfred had never seen the woman whose life had been wrecked by his lying insinuations.

Risewood was let to a noble tenant for a term of years, and Mrs. Hinchcliffe was popularly supposed to be living in London. He had never seen her since that day when proud and pale, she conquered him by her menacing glance, in the dining room, after the reading of his father's will.

At length, encouraged by Edith's manner, as well as by her father, Wilfred Hinchcliffe asked for her hand and was accepted. He was feverishly eager to fix an early date for the marriage, lest anything should occur to dash from his hand the coveted cup of happiness, before it reached his lips. But delays were unavoidable: Edith was bent upon waiting till an uncle, shortly expected home from India, arrived to be present at her marriage, and Wilfred thought of his coming happiness with fear and trembling. He felt that if this dearest plan of all were thwarted, he had nothing else to try for, the world's prizes should go by him, he would not put out his hand to touch one more.

At length his hopes seemed nearly realized. Edith's uncle had started on his homeward voyage.—The month, though not the day, of the marriage was decided upon, and the *trousseau* was in preparation. The engagement, being publicly spoken of, both Edith and he received numberless congratulations from friends, and Wilfred began to hope.

One evening, having an engagement to take his betrothed to the opera,—he was wiling away an hour before dressing with a cigar and the evening papers, when a messenger from Miss Howard desired to speak with him. Wilfred requested the person,—who was Edith's own maid,—to step to his sitting room, where he speedily joined her, thinking she bore some message concerning the projected visit to the opera.

The young woman rose at his entrance, and having curtsied, she gravely laid upon the table a parcel and a note.

"Miss Edith sent me, sir, because she knew I could be trusted not to mention anything.

There is no answer required." So saying Miss Howard's maid departed, leaving Wilfred Hinchcliffe bewildered and fearful.

His fears were but too prophetic, for on opening the parcel he found the letters and presents, sent from time to time to Edith during their engagement, returned. The accompanying note, explained that she had heard the story of Mary Clifford, and that she judged it easier to part with him at one bitter, sudden wrench, than risk the neglect and coldness of an unstable love which had already slain one trusting woman.

"It is fate," said Wilfred Hinchcliffe wearily.

He was too tired of fighting against the subtle influence that marred his life, to be even angry now.

So he said "It is fate,"—and without another effort went his way to ruin.

* * *

The bells were ringing one Christmas eve, flooding the city with music, as the moon bathed it with light, both light and music faintly reaching the crowded rooms of a large hospital.

In the accident ward among other sufferers, lay a broken-down man, whose tattered garments and rough, unshaven face, testified to his low *status* in society. He had been brought in two hours before, fearfully injured by a cab driving over him, having been too weak to get out of its way.

His thin face and shaking hands testified to the life of privation he had passed through, and the pinched look of the features plainly showed that death was near.

By his side knelt the chaplain of the hospital, reading the solemn prayer for the dying, and very near him, supporting the poor weary head on her arm, was a woman in the dress of a nurse.

Time and gentle influence had softened the heart of Catherine Hinchcliffe, and bitter, remorseful thoughts passed through her mind as she looked at the wreck of the handsome dashing Wilfred, the man who had wronged her in years gone by.

When the chaplain ceased reading, and, after a few earnest words passed on to another bed of pain and death, Wilfred said dreamily,

"Peace on earth, is it good-will, Catherine, at last?"

"Yes, Wilfred, forgive me," she said.

"Am I forgiven?" he whispered.

"Fully, freely," she sobbed.

A pause, then looking up at the moonlight,

he said gently once or twice "*Edith, Edith,*" and as the clocks were striking twelve, and the Christmas morning came in with moonbeams, he died.

H. S.

LOVE'S CHRISTMAS TIME.

Do you remember darling,
One little year ago,—
The Christmas bells were ringing,
As we went through the snow:
And in the sky above us
The winter sun was low?

Do you remember darling,
The gathering clouds o'er head,
The cottage windows blinking,
In firelight rosy-red:
Whereat we sighed together,
But not a word was said?

Do you remember darling,
We stood where cross-roads met,
For solemn words of parting;—
Their sadness lingers yet:—
And either heart was aching,
And either face was wet?

Do you remember darling,
At last you turned to go,
And soon we saw each other
Through widening tracts of snow?
I asked my heart in anguish,
Must it be ever so?

Did you think then my darling,
That we to-night should stand,
Our household gods around us,
With wedded heart and hand;
The happiest of the happy,
In all this blessed land.

Ah! God is good my darling,
And life looks bright and fair;
As you press close and closer,
I kiss your sunny hair,
And God's good-will comes to us,
His peace is every where.

L. E. X.

CHRISTMAS PRESENTS and NEW YEAR'S GIFTS for all who court the gay and festive scenes.

ROWLANDS' MACASSAR OIL, for imparting a transcendent lustre to the hair, and sustaining it in decorative charm. Prices 3s 6d, 7s, 10s 6d, and 21s per bottle.

ROWLANDS' KALYDOR imparts a radiant bloom to the cheek, and a delicacy and softness to the skin, and eradicates all cutaneous defects. Price 4s 6d, and 8s 6d per bottle.

ROWLANDS' ODONTO, or Pearl Dentifrice, bestows on the teeth a pearl-like whiteness, and gives a pleasing fragrance to the breath. Price 2s 9d per box. The patronage of Royalty throughout Europe, their general use by rank and fashion, and the universally known efficacy of these articles give them a celebrity unparalleled. Sold at 20, Hatton Garden, and by Chemists and Perfumers. Ask for **ROWLANDS' Articles**.

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December 1874

Plate 1

Le Monde Élegant



December 1874

Plate 2

Le Monde Élegant.



December 1874

Plate 44

Le Monde Élegant



December 1874

Plate 3.

Le Monde Elegant



December 1874

Plate 5

Le Monde Elegant

